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The Record Collector

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Zara
Dolukhanova

Franz Steiner

The Ones Who Got Away

Record Reviews

*A Quarterly Journal of Recorded
Vocal Art*

BOOK NEWS

From Mrs. Pamela Russell
3, Quilter Rd., Felixstowe, Suffolk, IP11 7JJ, England

HARDBACKS, one only of the following titles available:

Robert Bauer: The New Catalogue of Historical Records, 1898-1908/9
Dustwrapper torn, inside clean and unmarked.

Clough & Cuming: The World's Encyclopaedia of Recorded Music, Vol. 1,
1952: includes 1st supplement, April 1950 – May-June, 1953, clean and
unmarked: second supplement 1951-1952 inside clean and unmarked. Has
amateurish polythene cover, with marks caused by sellotape,
third supplement, 1953-1955, and main issues to March 1956.

Barlow & Morgenstern, A Dictionary of Vocal Themes, 11th printing, 1974.
VG w. DW and Polythene wrapper.

Thematisch-systematisches Verzeichnis der Werke Joh. Seb. Bachs,
Schmieder, 1950, 747 pp.

The Gramophone Shop Encyclopaedia of Recorded Music, 1942, 558 pp G-
VG

Ditto, 3rd edition, revised and augmented, 1948. 639 pp. G+ w. DW

Seltsam, Metropolitan Opera Annals, 1947. (1883-1947) cover P, inside clean
and unmarked.

The Oxford Companion to Music, Percy Scholes, 10th edition, 1974, 1189 pp
VG w. DW.

The American Singer. A Hundred Years of Success in Opera, Oscar
Thompson, 1937, VG-G.

The Fabulous Phonograph, 1st edition in U.S.A. 320 pp, G. w. dusty edges
and poor DW.

Ditto 1956, 1st edition in G.B. 250 pp (both editions illustrated)

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The Record Collector

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ZARA ALEXANDROVNA DOLUKHANOVA

by

Larry Friedman and John Rosonakis



For many years, what was happening in the artistic world behind what was then referred to as the 'Iron Curtain' remained mostly a secret to the rest of the world. Only relatively recently have Western music lovers started to turn to artists of the Russian school, and in many cases a discography or even a biography – if it purports to be complete – will approach the realm of guesswork. So, we

are labouring in primitive pastures whenever we deal with the careers of artists from the Soviet period.

Both authors/compilers have endeavoured to make their biography and discography "as complete as possible" (now, there is a modern expression!), but they also know very well that completeness is impossible. These articles are but a start in the right direction. The authors therefore invite all readers to add missing information. Anything concerning Dolukhanova is welcome: data on her life, additional record numbers, etc. Once we have gathered more information, *The Record Collector* will publish updates.

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Richard Caniell, New Denver, BC, Canada; Denys Harry, Okehampton, U.K.; Kadir Hussein, London, U.K.; Jochen Kowalski, Berlin, Germany; Michael Letchford, Takeley, U.K.; Yevgeniy A. Rubakha, Yekaterinburg, Russia; Richard D. Sylvester, Hamilton, NY, U.S.A.; John Hughes, Orpington, U.K.

When one examines the artistic history of the Soviet Union and its successor republics, it becomes increasingly clear that its greatest contributions were not made only by ethnic Russians. The area of music especially would be very much the poorer without the substantial contributions by Ukrainians (such as Ivan

Kozlovsky), the Moldovans (think of Maria Bieshu), the Estonians (Georg Ots, for example), the Jews (such as Mark Reizen) and the Armenians (witness Pavel Lisitsian) among many others. The last-named group, for instance, are the descendants of a long and fascinating culture of their own, yet during the Soviet period, an extremely large number of them made profoundly important contributions to the musical life of the U.S.S.R.. They seemed to exemplify a kind of dual nature: an innate understanding of their own culture plus a complete adoption of that of the Russian Republic. Lisitsian, for example, was never considered a 'foreigner' who managed to absorb the Russian language and culture; he was, on the contrary, most often considered a 'Russian' artist. How ironic this is, especially when considering the political background of the situation.

Zara Alexandrovna Dolukhanova is an Armenian, but she was born in Moscow. She has said that Russian was and remains her language, and she spoke a little Armenian only with her grandmother.

One thing that stands out in the repertoires of singers of the Russian tradition is their versatility: their concert programmes, at least as they are illustrated by their discographies, embrace all vocal music from folk songs to opera. We do not think that this is a result of some edict of the Soviet government; it seems to stem directly from the depths of the Russian soul. Their music came not only from their operas and art-song literature but also from the people themselves. No one exemplified this more than Dolukhanova. Because her work was not entirely devoted to opera, she was able to devote much of her concentration to the folk musics of Russia and Armenia, and many other countries as well. This brings up another topic: language. It is always surprising to find a singer who has a well-developed sense of pitch and rhythm but who can barely pronounce another language convincingly. It is true that, until recently, Russia followed the tradition of several countries in Europe in that operas and most art songs were always performed in the local vernacular, regardless of which language they were written in. Nevertheless, folk music lends itself much less well to translation. Think of *Oh, no, John* in Polish or *I've Been Working on the Railroad* in Mandarin. Dolukhanova made recordings not only in Russian and Armenian, but also in German, Italian, Latin, Spanish, Aramaic, English and Greek. Moreover, in each of these languages she illustrates a deep feeling for it and eschews the stereotypical Russianisms (the Italian word 'qui' is indeed 'qui', not 'qvi'; 'la' is 'la', not 'lya'; and the English word 'quiet' starts with a 'kw' sound, not 'kv'). And through all of these distinct and very foreign languages, she was able to let her personality shine through, not only to entertain us but also to edify us.

The mezzo-soprano Zara Dolukhanova was born Zaruhi Aghasievna Makarian on 15 March 1918 in Moscow to parents (father's name: Aghasi Markovich Makarian; mother's name: Yelena Gaikovna Babayan) who were highly musical and made up a family that was considered 'bourgeois' in pre-revolutionary terms. Her father, a mechanical engineer by profession, played a number of instruments with some talent (piano, violin, flute, clarinet and trumpet) and had been a flautist in amateur symphony orchestras. Her mother was regarded in her Armenian homeland as a very promising soprano; she was prevented only by family considerations from embarking on a singing career. She possessed a voice of rare beauty, had sung with A.V. Yureva, a well-known soloist of the time, had partnered and befriended the famous Antonina Vasilevna Nezhdanova and had

studied the piano with Valeria Vladimirovna Barsova, a future prima donna of the Bolshoi, as a classmate. Aghasi Markovich died when he was quite young and the children were brought up thereafter by their mother, and it was seen to that the daughters Dagmara and Zaruhi grew up with music.

Zaruhi began piano lessons at the age of five in 1923 with O.N. Karandasheva-Yakovlevna, and five years later continued at the Igumnov School. She showed so much promise at the piano that, in her third year of instruction with S.N. Nikiforova, she was already playing the sonatas of Haydn, Mozart and Beethoven along with the preludes and fugues of Bach. At 12 she switched to the violin and was accepted by the respected Gnessin Musical Institute in Moscow, studying under the teacher Pyotr Abramovich Bondarenko, who educated a whole contingent of violinists. At sixteen her vocal capabilities were discovered by the well-known performer Vera Manuilovna Belyaeva-Tarasevich, who heard her natural and beautiful-sounding chest tones and identified her as a mezzo-soprano. Some of her teachers were disturbed by her changeability. Said the singer: "I remember that even our gentle director was angry at what she called my fickleness, but my future teacher of singing, Vera Belyaeva-Tarasevich, after testing my voice, decided to let me study with her." Vera Manuilovna helped the young student's voice get stronger and placed in her a solid basis for further intensive development. She graduated from the Gnessin Musical Institute in 1933, and studied at the Gnessin Pedagogical University until 1936.

Her years at the Gnessin co-incided with a great flourishing of various schools of performing and composing. At the Conservatory and the Philharmonic not only local artists but many foreign celebrities appeared as well, giving the younger generation great opportunities for the perfection of their talents. Still, though, she did not think about the professional scene and differed from her colleagues only in terms of her great capacity for work and an indefatigable thirst for new ideas. She had the opportunity to hear not only concerts of violinists, pianists and chamber ensembles but also recitals by singers who were popular at the time: Nataliya Dmitrievna Shpiller (1909-1995) and Sergei Yakovlevich Lemeshev (1902-1977), but also specifically other mezzos: Nadezhda Andreievna Obukhova (1886-1961), Maria Petrovna Maksakova (1902-1974) and Vera Alexandrovna Davydova (1906-1993).

By now, however, affairs of a more personal nature began to take over her life in the person of Alexander Pavlovich Dolukhanian (1910-68), a young, handsome and talented composer and pianist. She left the Gnessin shortly before graduation, married Dolukhanian and left for Armenia, where she and her husband lived and studied. Dolukhanian took upon himself the functions of vocal teacher and convinced his wife of the desirability of his own family version of a 'conservatory'. He was a man of the highest degree of competence in vocal technique, eager to work with singers, and what is more, a scholarly musician of great skill, always convinced of his apposite and correct methods. He had graduated as a pianist from the Leningrad Conservatory with a master's degree, having studied with Samary I. Savshinsky, a most authoritative professor and department leader. Soon after his marriage, Alexander Pavlovich worked at perfecting himself at composition with Nikolai Yakovlevich Miaskovsky (1881-1950). Once in Yerevan, he conducted piano and chamber music classes at the conservatory and gave many concerts in an ensemble with the young Pavel Gerasimovich Lisitsian (1911-2004).

In an unreference interview Zara Alexandrovna recalls this Armenian period of her life, dedicated to creativity and the accumulation of craftsmanship, as happy and fruitful. In the year before she and Dolukhanian left for Armenia, her elder sister Dagmara had also left to marry Lisitsian, who was the rising baritone star of the Armenian scene, so both sisters remained close to each other.

This was a perilous time for the entire world. A horrible war had ended only twenty-one years before, yet another one seemed inevitable, and, despite the Molotov-Ribbentrop Non-Aggression Pact of 1939, the Soviet Union was bound to be drawn into it. Many artists started leaving Moscow at this time, and other smaller cities attracted some of the greatest of them (witness the sudden prominence of the city of Kuibyshev – today again called Samara – which suddenly became the second capital of the country and the temporary home of the Bolshoi Theatre troupe). Yerevan was a very old city (having been founded in 782 BC by King Argistis I) with a population at that time nearing a million. It was there that A.P. Dolukhanian and his new wife, who now Russianized her name and was known as Zara Alexandrovna Dolukhanova, lived, studied and attended concerts.

The young mezzo-soprano made her début as Siebel in *Faust* at the Spendarian (Spendiaryan) Opera and Ballet Theatre in Yerevan, in 1939 at the age of 21. Despite the outbreak of World War II shortly after, musical life in Armenia still flourished, thanks to a number of artists, including both her husband and brother-in-law, who had returned to their homeland from Moscow, and others who had been evacuated there. The three apprentice years she spent at the Opera in Yerevan were rich in experience and impressions, though she appeared only in minor rôles: further appearances as Siebel, Emilia in Verdi's *Otello*, the Page in *Rigoletto*, Olga in Tchaikovsky's *Yevgeni Onegin*, Gayane in Spendarian's *Almast*, Dunyasha in Rimsky-Korsakov's *The Tsar's Bride* and Pauline in Tchaikovsky's *The Queen of Spades*, the last two of which were staged under the leadership of conductor Mikhail Arsenevich Tavrizian, a strict and exacting artist. This period was destined to remain a great episode in Zara Alexandrovna's career, for, after a short interruption related to the birth of her son Mikhail (her first child. The second was named Sergei), she returned to the theatre in Yerevan. The young singer had many from whom to learn without slowing down her own artistic growth, and by the end of 1943 she could perceive a qualitative jump in the mastery of her performing technique, particularly in the special lustre of her *coloratura* and the new colours in the various timbres of her voice.

When she went back to Moscow from Yerevan in 1944, a rather short engagement at the Bolshoi Theatre marked the end of her career in staged opera, but it was the start of one of the most brilliant concert careers ever known in Russia. Dolukhanova commented:

A lot of things in the opera theatre hindered me. It was difficult to put up with a comparatively slow renewal of the repertoire. The necessity to sing one and the same rôle very often irked me.

It became obvious that this was already a fully-formed artist, facing an extremely bright future, not necessarily connected to the theatre but rather with the concert platform. In the opinion of Zara Alexandrovna herself, recital singing gives scope to individual interpretation and free, unfettered ability for vocal perfection – and striving for vocal perfection was one of Dolukhanova's main concerns. This she

achieved first of all with performances of the works of Alessandro and Domenico Scarlatti, Antonio Caldara, Benedetto Marcello, Giovanni Battista Pergolesi and others of that period, all of whose works she did marvellously well. In fact, her recordings of these works have become a unique learning experience for singers and music lovers alike. Some of her best singing was in the music of Johann Sebastian Bach and of George Frideric Handel.

In Moscow she became an All-Union Radio soloist. In 1948 her first concert in her native city stirred audiences; it was conducted by Nikolai Semyonovich Golovanov, the music director of the Bolshoi Theatre for many years and one of the finest conductors Russia ever produced. It included the first performance of the *Cantata of the Motherland* by Alexander Grigorevich Arutyunian (1920-). Dolukhanova's voice, as always, deep and rich in the low ranges and crystalline in the high, reportedly held the audience completely captive. In a very short time the young mezzo-soprano won the public's respect and favour. From the start she was not content to present a colourful bouquet of pleasing, familiar songs and arias; on the contrary, she frequently put rarely played music on her programmes, placing special emphasis on contemporary Soviet composers such as Miaskovsky, Prokofiev, Shaporin, Shostakovich, Sviridov, Shchedrin, Tariverdiev, Gavrilin, Kabalevsky and Vainberg. Several of them wrote songs or entire song cycles for her, suiting them to her particular vocal abilities. She also favoured her audiences with works by such Western composers as Schubert, Schumann, Liszt, Brahms, Richard Strauss, Mozart, Beethoven and Stravinsky. In addition, she took part in some of the opera productions that were broadcast by Moscow Radio. Two of them especially, Rossini's *La Cenerentola* and *L'Italiana in Algeri*, in which she sang the title rôles, are milestones in the performance tradition of western European operas in Russia. Since both recordings were issued by the state record company Melodiya, one can still be an ear-witness to the magnificent feats achieved by Zara Alexandrovna in the extremely difficult *coloratura* mezzo category. In *Opera on Record, Volume 2*, Harold Rosenthal, in reviewing the *Cenerentola* set, comments: "In Zara Dolukhanova, we have a most sympathetic and rich sounding Cinderella who is awarded an extra aria in Act 1, before the 'Zitto, Zitto', which I have been unable to trace." In the same book, Richard Osborne is even more enthusiastic about the *L'Italiana in Algeri* recording, describing it as:

A generally memorable Russian performance led by the remarkable and heart-warming Zara Dolukhanova, who is a sensuous and sympathetic Isabella. Of all the Rossini mezzos in the pre- and post-war period, none has a smoother, sweeter sound across the two and a half octaves from a remarkable low E-flat to a perfectly luminous high C. The cavatina, 'Cruda sorte!', rounded off with that beautifully taken high C, is full of guile and grace. By the time we reach 'Ai capricci', we are fully conscious of the fact that here is a wheedling, smiling, very feminine Isabella. And it is this feminine, gamesome quality that makes the famous confrontation with Mustafà so memorable. Dolukhanova's Isabella confronts the bey with a brilliant yet gracious gesture of comic disbelief.

Incidentally, the cover note to the Harmonia Mundi/Chant du Monde LP, LDX 78761, incorrectly states that Dolukhanova made a complete recording of *Il Barbiere di Siviglia*, with Kozlovsky and Reizen, but the rôle of Rosina was

sung by Vera Firsova. This error is repeated in several sources. More's the pity, for, despite Firsova's general excellence as a singer, what a Rosina Dolukhanova would have made!

In 1949 at age 31 Dolukhanova scored her first big success outside Russia by winning, along with two other Soviet singers, the first prize at the Second World Youth Festival in Budapest. In 1950 she appeared at the Bach Festival in Leipzig, celebrating the 200th anniversary of the death of Bach, the same festival at which the pianist Tatiana Petrovna Nikolaieva won the piano competition by playing the entire *Well-Tempered Clavier*, an event that inspired one of the judges there, Dmitri Dmitrievich Shostakovich, to return home to Moscow and compose his 24 Preludes and Fugues, Op. 87. Zara Alexandrovna's ensuing world tour was a great success. After 1954, when she became a soloist with the Moscow Philharmonic, her career was no longer limited to her Russian homeland. She gave guest performances in 30 countries all over the world, among them Canada, Cuba, Czechoslovakia, England, France, Germany, Greece, Hungary, Italy, Japan, Mexico and throughout South America, Australia, New Zealand, Norway, Poland, Romania, Sweden and the United States. She earned a reputation abroad first and foremost as the most outstanding interpreter of songs by Russian and Soviet composers, and of no less importance was her work in introducing songs by western European composers to Russia. For example, she was the first singer to perform there the *Four Last Songs* by Richard Strauss to poems by Hesse and Eichendorff. Her first American tour, under the auspices of Sol Hurok, began with a concert appearance in New York on Wednesday, 13 May 1959. Louis Biancolli, in *New York World-Telegram and Sun*, commented, "The Russians have done it again! This time it wasn't a sputnik - only a mezzo-soprano by the name of Zara Doloukhanova at Town Hall last night. But what a singer and what a triumph!....The crowd acted, in fact, as if the golden age of song had returned in all its fabled splendor of voice, technique and style. And maybe they were right. Mme Doloukhanova, a mature woman of rare poise, has everything." Like Mark Reizen, Dolukhanova owes a lot of her popularity outside Russia to her many records, which are much prized by collectors.

Although there was no lack of attractive offers to return to the operatic stage, that part of Zara Alexandrovna's career was over after those three years in Yerevan and her short engagement at the Bolshoi. The management of London's Covent Garden, for example, tried to persuade her to sing Amneris, without success.

In Leningrad on 15 January 1955, Dolukhanova premièred Shostakovich's cycle *From Jewish Folk Poetry*, Op. 49, with soprano Nina Lvovna Dorliac, tenor Alexei Ivanovich Maslennikov and the composer at the piano. Recalls Dolukhanova:

We rehearsed with Shostakovich in his apartment. He was fussy, nervous, and gave the impression of a person living in a different dimension. His remarks concerned tempi and, to a lesser extent, the correlation of voices. He did not go deeply into the specific aspects of singing. Love, fear, worship – those were the feelings that we experienced. The success of the première was tremendous.

Besides the great artistry and sensitivity these artists showed (the cycle was recorded with the composer and the three singers who premièred it), their

performance also showed great courage. Shostakovich had written the cycle in 1948, when he first began to evince interest in Jewish folklore. This time, however, was the beginning of the crackdown on Soviet musicians by Stalin's minister Andrei Alexandrovich Zhdanov (1896-1948). Because of this, it was impossible for the cycle to be performed until after Stalin's death in 1953. Nonetheless, the première still predated Khrushchev's famous 'de-Stalinization' speech by a year.

After the defeat of the Spanish resistance, many Spanish orphan children were taken to Moscow. From one of the children, Dolukhanova jotted down several songs in 1956, mostly about homesickness and lovers' vows, and passed them on to Shostakovich, who adapted the melodies and set them to Russian translations of their texts. They turned out to be the immensely appealing six Spanish Songs, Op. 100, for baritone and piano.

In September 1960 she gave a recital at the Warsaw Autumn International Festival of Contemporary Music singing songs by Prokofiev, Miaskovsky, Yuri Vladimirovich Kochurov, Grigori Samuilovich Frid and Dolukhanian. The festival organizers had great problems because the Russian authorities would not confirm until very late in the festival which Soviet artists would appear there. Dolukhanova's recital was inserted into the programme only at the last minute.

She won the State Prize (still called the Stalin Prize at the time) in 1951 for outstanding concert-performing activity. She was declared Emeritus People's Artist (highest title) of Armenia in 1955, and of the USSR a year later. On 6 February of that year Paul Robeson handed Zara Alexandrovna the Honour Certificate of the World Council for Peace in connection with the tenth anniversary of the international movement of the supporters of peace "for the outstanding contribution to the cause of strengthening peace and friendship between peoples". She was the first Soviet vocalist to be awarded the Lenin Prize (in 1966). In 1990 the singer received the honour of being named People's Artist of the USSR.

Her mezzo-soprano voice had a beautiful and characteristic timbre and large range (two and half octaves), a rare combination for such a voice. Particularly impressive was her low register, full-throated, velvety, combined with light, bright *coloratura*. She had inspiration, intelligence, high musical culture, meticulous taste, poise and nobility in expression of feelings and precision of intonation, not to mention an elegant and attractive stage presence. She was able to achieve a complete interweaving of the poetic phrase with the music - an essential unity between the poetry of the spoken line and the poetry of the music. She evoked an emotional atmosphere - the momentary coincidence of mind and mood, which marks great singing. It is in these talents that she has been compared both to Pauline Viardot-García (1821-1910) and Russian lyric soprano Zoya Petrovna Lodi (1886-1957), whose heir she has been considered.

With technical freedom and her unique vocal mobility, Dolukhanova could handle such demanding virtuoso pieces as Rosina's arias in *Barbiere*, or his *Tarantella napolitana* (she has stated that Rossini is her preferred composer), Mozart's *Exsultate, jubilate* (K. 165), as well as wide-ranging, melodic pieces with inherent drama, such as arias from *Tosca*, *Samson et Dalila* and the songs of Rachmaninov and Tchaikovsky (incidentally, it is her opinion that these last two composers were in a class by themselves as writers of 'romances', their songs being better than anyone else's including Rimsky-Korsakov, Mussorgsky,

Shostakovich, etc.). Dolukhanova's repertoire included many works of Armenian composers such as Komitas (Sogomon Sogomonian) (1869-1935), Alexander Afanasievich Spendarian (Spendiarov) (1871-1928), Romanos Melikian (1883-1935), Aram Ilich Khachaturian (1903-1978), Alexander Arutyunian (1920-), Vagarshak Kotoyan (1921-1992), Mikael Leonovich Tariverdiev (1931-1996), as well as Armenian popular/national songs. She has a very wide repertoire from opera to folk song, from Bach to Messiaen. Leo Riemens commented, "Dolukhanova must be reckoned as one of the greatest contraltos in gramophone history, a singer with an amazing *coloratura* agility, a nobility of style, and amazing versatility, ranging from Rossini to Shostakovich." She tells the story about singing Prokofiev songs in Leningrad, a programme of all Prokofiev, and how the audience wondered why she was performing "that stuff" when she could be singing Tchaikovsky and Rachmaninov. At encore time they asked for those two, but she sang more Prokofiev just to make her point that Prokofiev is good too. The audience had no idea about his songs, but they ended up liking him, once she began singing him, and they eventually got her point. Her credo as an artist is that one must vary one's material, sing 'new' songs too, provided they are good; as for the familiar songs one must bring one's own interpretation to them, one's own reading, and not simply sing them in a standard way like everybody else.

Even though she was regarded as the greatest mezzo-soprano/contralto that Russia had produced since Yevgenia Ivanovna Zbruyeva (1868-1936), 1963 brought a surprising turning-point in Dolukhanova's vocal development: she changed from mezzo to soprano under the tutelage of pianist Yevgeni Kanger. The decision was not expected by any of the experts, for the change is usually the other way around, from soprano to mezzo. The shift of *Fach* was clearly evident in her repertoire: she now took on such dramatic soprano rôles as Norma, Aida, Tosca, Madama Butterfly and also Mimi and Tatiana. She was especially successful in the title rôle in Puccini's one-act opera *Suor Angelica*, which on Monday, 17 February 1969 was given its Russian première in a concert performance in the Great Hall of the Moscow Conservatory. In 1968 Zara Alexandrovna also celebrated the thirtieth anniversary of her first appearance on the stage. In contrast to most singers, she did not take the occasion to present the familiar plums from her standard repertoire. With a single exception, the programme consisted of music she had never sung before, still following her now long-standing rule of never singing the same song twice in a city no matter how many times she appeared there.

Since her retirement from the stage she has devoted her time to teaching and adjudicating singing competitions. In September 1999, for instance, she was on the jury of the 1st International Elena Obraztsova Vocal Competition in St Petersburg. Fellow jurors included Fedora Barbieri, Carlo Bergonzi, Victoria de Los Angeles and Renata Scotto. It is gratifying to see that she is still active in her eighties. Indeed, she currently has approximately thirty students, and many of her past students have become teachers. She retains her position as professor at the Gnessin (Russian) Music Academy, and she conducts classes at the Gnessin Institute. She has a serious passion for her paintings, which display a fresh breath of life. They decorate her home in Moscow. And not the least important in her life are her grandsons, Alexander and Igor.

As she progresses through her mid-eighties, she remains beautiful, healthy, with eyes that sparkle and a ready smile. She walks and reacts like a much younger woman, is lively, quick, interested in those with whom she is speaking and listens to what is being said. Her dark hair, makeup and handsome dark suit with some colourful touches all show her good taste and careful grooming. She is utterly alive, and in a completely natural way, not trying to seem younger in a phony or coquettish way. She was asked if she had any travel plans, and she said she always has lots of invitations but really does not feel she needs to go anywhere. "I like solitude," she said. The table behind her was covered in tubes of oil paint, and there were pictures all over the place, including new ones she is working on. She has a 'fantastic' family, adores her nieces (the Lisitsian sisters, Karina and Ruzana), and sees them often either in town (the Lisitsians live only a block away) or at their country house, where her son drives her for visits.

One thinks about Dolukhanova and wonders what her life would have been had she been born in another place or at another time. Would her life have been fuller, more worthy of a person of her genius? It is a worthless pastime to wonder such things, of course. Her life cannot be changed, nor would we want it to have been. We are just grateful to have known that wonderful face, that profound intelligence and that glorious voice.

We are profoundly grateful for what she has given us. She has taught us that she knew best which musical path to follow, and that if she had followed another, we – and she! – would have been the poorer for it. Her life may not have been replete with myriad wondrous events that make the biographies of opera singers seem so fascinating. She has devoted her life to her art.

"Ah yes, I've heard of Dolukhanova. Wasn't she a Rossini specialist?" Well, yes and no. She was a Rossini singer of great depth, agility and dramatic sense. But she was so much more than simply that. She was a singer who understood music from the seventeenth century all the way up to her own twentieth. We listen to her and love her for her voice, her abilities and her humour; we listen to her and learn what real music-making is all about.

ZARA ALEXANDROVNA DOLUKHANOVA DISCOGRAPHY

Key to Melodiya recordings catalogue number sequences as follows:

Mono recordings have a D prefix.

12-inch have the number preceded by 0 (numeral), e.g. D 014799

10-inch have just D and the number (no 0), e.g. D 3550

7- or 8-inch at 33 rpm have D with oo, e.g. D 004606

7-inch 'single' (one item per side) have D plus 000, e.g. D 0007667

78's have no D but 12-inch are as LPs (one 0), e.g. 018390

78's have no D but 10-inch are as LPs but have no 0, e.g. 26180

Abramian, Eduard (1923-1986)

I am a singer

Alexander Yerokhin (piano).

78: USSR 26180/1 (1956)

You are my motherland
Alexander Yerokhin (piano).
78: USSR 26180/1 (1956)

Arensky, Anton Stepanovich (1861-1906)

Children's Songs (6), Op. 59: No. 2—Mutual guarantee
Moscow Radio Symphony Orchestra, Leonid Pavlovich Piatigorsky
(conductor). rec. 1947-55
LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

Rafael, Op. 37 rôle of Fornarina
Victor Kaluzhsky (tenor), Vladimir Kravtsov (tenor), Alexei Korolyov
(bass), Moscow Radio Chorus and Symphony Orchestra, Victor
Sergeievich Smirnov (conductor). rec. 1957
LP: Melodiya M10 035027/8 (1973); CD: Marans SMR 001

Arutyunian, Alexander Grigorevich (1920-)

Cantata on my native land
1. orchestra, Abram Stasevich (conductor).
78: USSR 018390 (1950)
2. Vladimir Zakharov (bass-baritone), Moscow Radio Symphony Orchestra
and Chorus, Yevgeni Fyodorovich Svetlanov (conductor).
LP: Melodiya D 3722/3 (1957); LP: Melodiya D 015505 (1965)
(*Lullaby*): LP: Monitor MC 2029 (1958)

Two Songs, w. orchestra, Sigismund Abramovich Kats (conductor).
78: USSR 26792 (1950)

Bach, Johann Sebastian (1685-1750)

Cantata No. 68, Also hat Gott die Welt geliebt: No. 2—Mein gläubiges Herz
Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
LP: Melodiya D 004666/7 (1958); LP: Melodiya D 07805/6 (1961)
LP: Artia ALP 169

Cantata No. 144, Nimm, was dein ist, und gehe hin: Nurre nicht, lieber
Christ
Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
LP: Melodiya D 004606/7 (1957); LP: Melodiya D 07805/6 (1961)

Cantata No. 169, Gott soll allein mein Herze haben
Moscow State Chorus, Moscow Chamber Orchestra,
Rudolf Borisovich Barshai (conductor).
LP: Melodiya D 08969/70 (1961); LP: Melodiya S 00287/8 (1962) (stereo)

Passion according to St Matthew, BWV 244: Part II, No. 47:
Erbarme dich, mein Gott
Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1958
LP: Melodiya D 004606/7 (1958); LP: Melodiya D 07805/6 (1961)
LP: Artia ALP 169; CD: In Yakovenko book (2003)

Balakirev, Mily Alexeievich (1836/7-1910)

Songs (20) (1858-65): No. 5—The Bright moon
78: USSR 22549/50 (1953)

Songs (20) (1858-65): No. 16—Song of the golden fish
78: USSR 22549/50 (1953)

Songs (10) (1895-96): No. 5—I loved him

1. Berta Markovna Kozel (piano). rec. 1950
78: USSR 18912/3 (1951); 78 microgroove: USSR D 00604/5 (1952)
LP: Melodiya D 014799/800 (1964)

2. Alexander Yerokhin (piano).

rec. Philharmonic Hall, Leningrad, 6 February 1958

CD: JMR CD 003 (2003)

Songs (10) (1895-96): No. 9—Among the flowers ('Mid autumn flowers')

Berta Markovna Kozel (piano). rec. 1950

LP: Melodiya D 014799/800 (1964)

Beethoven, Ludwig van (1770-1827)

Songs (23) of Various Nationalities, WoO 158a ('Neues Volksliederheft'):

1: Ridder Stig (Danish song – A knight is riding)

4: Wann i in der Früh aufsteh (Tirolean song – I rise together with the
sun)

5: I bin a Tyrolier Bua (Tirolean song - Who did not thrust a plume in his
hat)

8: Ih mag di nit (Tirolean song – You will never be my husband)

13: In the little woods they bring forth many little gnats (Russian song)

14: Oh, rivers, rivers (Russian song)

15: How our little friends went off (Russian song)

16: Schöne Minka, ich muss scheiden! (Ukrainian song – The Cossack
went beyond the Danube)

17: Lilla Carl, sov sött I frid! (Swedish Lullaby)

21: La tiranna se embarca (Spanish song – It's time to start, comrade)

23: Da brava, Catina ('Venetian canzonetta')

Alexander Yerokhin (piano), Rostislav Dubinsky (violin), Valentin
Berlinsky ('cello). (in Russian) rec. 1956

LP: Melodiya D 3550/1 (1957)

(Four songs only - Three Russian Songs [Nos. 13-15], Ukrainian song
[No. 16])

LP: Monitor MC 2029 (1958)

(Two songs only – Two Russian Songs [Nos. 13 and 14])

CD: Guild GHCD 2281/84 (2004)

Bizet, Georges (1838-1875)

Douce mer

Berta Markovna Kozel (piano). rec. 1950

78: USSR 18472/3 (1950); CD: Guild GHCD 2281/84 (2004)

Borodin, Alexander Porfyrevich (1833-1887)

Arab melody

LP: Melodiya 33D 0007667/8 (1961)

The Sleeping princess

Berta Markovna Kozel (piano). rec. 1951

78 microgroove: USSR D 00663/4 (1952);

LP: Melodiya 33D 0007667/8 (1961)

Brahms, Johannes (1833-1897)

Vor der Tür, Op. 28, No. 2 (in Russian)

Andrei Alexeievich Ivanov (baritone), Georgi Borisovich Orentlikher (piano). rec. 1953

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

Britten, Benjamin (1913-1976)

A Charm of Lullabies, Op. 41: No. 4—A Charm; No. 5—The Nurse's Song
Nina Svetlanova (piano).

LP: Electrecord ECE 0128; CD: Guild GHCD 2281/84 (2004)

Folksong Arrangements, Vol. 1 ('British Isles'): No. 1—The Sally Gardens
Nina Svetlanova (piano).

rec. Philharmonic Hall, Leningrad, 13 December 1961

CD: JMR CD 003 (2003)

6 Songs (realizations of works of Henry Purcell): No. 5—Man is for the woman made, w. Nina Svetlanova (piano).

rec. Philharmonic Hall, Leningrad, 13 December 1961

CD: JMR CD 003 (2003)

Caldara, Antonio (1670-1736)

Come raggio del sol

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).

rec. 1958

LP: Melodiya D 4562/3 (1958); LP: Artia ALP 169

CD: Guild GHCD 2281/84 (2004)

Cardillo, Salvatore (1874-1947)

Core 'ngrato ('Catari') w. orchestra

LP: Melodiya D 2880/1 (1970); CD: Guild GHCD 2281/84 (2004)

Carissimi, Giacomo (1605-1674)

Vittoria mio core!

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).

rec. 1958

LP: Melodiya D 4562/3 (1958); LP: Artia ALP 169

CD: Guild GHCD 2281/84 (2004)

Chukhadzhian, Tigran (1837-1898)

Karine (operetta) (1943 revision) [Leblebidji Khor, Khor Aga (1876)]

M. Yudina (soprano); Georgi Abramov, K. Grigorian, Pavel Lisitsian
(baritones); Levon Khachaturov, A. Kubatsky, L. Piragov, V. Igrenov, S.
Tseits (basses)

Moscow Radio Symphony Orchestra, Leonid Pavlovich Piatigorsky
(conductor). rec. 1954

LP: Melodiya D 1658/61 (1953)

Conti, Francesco Bartolomeo (1681-1732)

Quella fiamma che m'accende

[formerly attributed to Benedetto Marcello (1686-1739)]

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1958

LP: Melodiya D 4562/3 (1958); LP: Artia ALP 169

CD: Guild GHCD 2281/84 (2004)

Cui, César Antonovich (1835-1918)

The Confidant, Op. 57, No. 8

Berta Markovna Kozel (piano). rec. 1951

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

Evening glow

Berta Markovna Kozel (piano). rec. 1951

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

Lilaes quickly fading here, Op. 54, No. 5

Berta Markovna Kozel (piano). rec. 1955

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

Dargomyzhsky, Alexander Sergeievich (1813-1869)

Fair maidens w. Galina Sakharova (soprano)

Berta Markovna Kozel (piano). rec. 1950

78: USSR 17782/3

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

Granada lies in a haze

Berta Markovna Kozel (piano).

LP: Melodiya D 2624/2740 (1955)

I love him still

Berta Markovna Kozel (piano). rec. 1953

78: USSR 22094/5; LP: Melodiya D 2624-2740 (1955)

The Stone Guest: Laura's song (I loved, I love)

Berta Markovna Kozel (piano).

LP: Melodiya D 2624/2740 (1955)

Delibes, Clément Philibert Léon (1836-1891)

Bonjour, Suzon

Berta Markovna Kozel (piano) (in Russian), rec. 1950

78: USSR 18472/3 (1950); CD: Guild GHCD 2281/84 (2004)

Regrets

Berta Markovna Kozel (piano) (in Russian)

LP: Melodiya D 00661 (1952)

Dolukhanian, Alexander Pavlovich (1910-1968)

By the cool spring

LP: Guirak LP 3

Come to me

Nina Svetlanova (piano).

LP: Electrecord ECE 0128

The Crane

1. Nina Svetlanova (piano).

LP: Electrecord ECE 0128

2. Nina Svetlanova (piano). rec. 1971

LP: Melodiya D 021775/6

3. Alexander Yerokhin (piano)

CD: In Yakovenko book (2003)

Maiden

LP: Guirak LP 3; CD: In Yakovenko book (2003)

The Talisman

Alexander Yerokhin (piano).

rec. Philharmonic Hall, Leningrad, 6 February 1958

CD: JMR CD 003 (2003)

Falla, Manuel de (1876-1946)

Siete Canciones populares españolas

Nina Svetlanova (piano).

LP: Electrecord ECE 0128; CD: Guild GHCD 2281/84 (2004)

Gavrilin, Valeri Alexandrovich (1939-)

Such a cosy evening (1973-75) (dedicated to Z.A.D.)

(Such a cosy evening, By the light of the moon, Tenderness in my heart,
Neither 'yes' nor 'no', Oh, my darling Augustin, In the days of your love,

Goodbye, Such a cosy evening)

1. Vladimir Khvostin (piano). rec. 1971
CD: JMR CD 004 (2003) (stereo)

2. Vladimir Khvostin (piano).
rec. Great Hall, Moscow Conservatory, 1 April 1977
LP: Melodiya 33 S10 10519/20 (1978) (stereo)

Russian song book (8)

(Snowball tree over the river, Wailing I, Wailing II, Winter, Sow-winnow, It did happen, Sufferings, The Wonderful month of May)

1. Nina Svetlanova (piano). rec. 1970
LP: Melodiya D 021821/2 (1968); CD: JMR CD 004 (2003) (stereo)
CD: Russian Disc RD CD 11 030 (1993) (stereo)
2. Vladimir Khvostin (piano). rec. 1970
LP: Melodiya S10 22037 009 (1985) (stereo)

Wailing I only

CD: In Yakovenko book (2003)

Snowball tree over the river only

CD: In Yakovenko book (2003)

Giordani, Giuseppe (1733-1806)

Caro mio ben

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1958
LP: Melodiya D 4562/3 (1958); LP: Artia ALP 169
CD: Guild GHCD 2281/84 (2004)

Glazunov, Alexander Konstantinovich (1865-1936)

Arab Melody, Op. 4, No. 5

LP: Melodiya 33D 0007667/8 (1961)

Festival Cantata to commemorate the 100th Anniversary of the birth of Alexander Pushkin, Op. 65

Moscow Radio Symphony Orchestra and Chorus, Alexei Matveievich Kovalyov (conductor). rec. 1947-50
LP: Melodiya SM 03559/60 (1972); LP: Melodiya S10 03559 000 (1985)

In my blood burns the fire of desire – Oriental Melody, Op. 27, No. 2

Alexander Pavlovich Dolukhanian (piano). rec. 1951

78: USSR 18966/7; 78 microgroove: USSR D 00604/5 (1952)

Glinka, Mikhail Ivanovich (1804-1857)

Adèle (Alexander Sergeievich Pushkin)

Vladimir Khvostin (piano). rec. 1981

LP: Melodiya S10 17515/6 (1982) (stereo)

Exercises (2) in Vocalisation

Bertha Markovna Kozel (piano). arranged by Y.V. Kochurov
78: USSR 27422 (1956); LP: Melodiya D2624/2740 (1956)

Farewell to Petersburg: No. 6—Travelling song

Vladimir Khvostin (piano). rec. 1981

LP: Melodiya S10 17515/6 (1982) (stereo)

Farewell to Petersburg: No. 8—The Pigeons have gone to rest ('Barcarolle')

Alexander Pavlovich Dolukhanian (piano).

LP: Melodiya D 2086/7 (1954); LP: Melodiya S 00287/8 (1962) (stereo)

LP: Chant du Monde LD-M 8134

Had I but known before (Old Gypsy song)

Berta Markovna Kozel (piano). rec. 1950

LP: Melodiya D 2086/7 (1954); LP: Melodiya D 035257/66 (1974)

LP: Melodiya S 00287/8 (1962) (stereo); LP: Chant du Monde LD-M 8134

How sweet to be with you (Pyotr P. Ryndin)

Vladimir Khvostin (piano). rec. 1981

LP: Melodiya S10 17515/6 (1982) (stereo)

Solfeggio Studies (6) for Voice

Bertha Markovna Kozel (piano). rec. 1952

Melodiya Reference number D 21752

Solfeggio Studies (6) for Voice

Bertha Markovna Kozel (piano). rec. 1952

Melodiya Reference number D 21779

Solfeggio Studies (6) for Voice

Bertha Markovna Kozel (piano). rec. 1956

Melodiya Reference number D 41778

Venetian night (Ivan Ivanovich Kozlov)

Vladimir Khvostin (piano). rec. 1981

LP: Melodiya S10 17515/6 (1982) (stereo)

Gounod, Charles François (1818-1893)

Faust: Act III, No. 7: Faites-lui mes aveux (in Russian)

Moscow Radio Symphony Orchestra, Onissim Bron (conductor).

LP: Melodiya D 3134/5 (1956); LP: Melodiya D 3264/5 (1956)

CD: Preiser 89066 (1993)

Grieg, Edvard Hagerup (1843-1907)

A Dream, Op. 48, No. 6

Alexander Yerokhin (piano).

rec. Philharmonic Hall, Leningrad, 6 February 1958

CD: JMR CD 003 (2003)

- The Hut, Op. 18, No. 7 (in Russian)
Berta Markovna Kozel (piano).
LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014151/2 (1964)
- Jeg elsker dig (in Russian)
Berta Markovna Kozel (piano).
CD: In Yakovenko book (2003)
- Kids' dance, Op. 67, No. 6 (in Russian)
Berta Markovna Kozel (piano).
LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014151/2 (1964)
- Rock, o wave, Op. 49, No. 2 (in Russian)
Berta Markovna Kozel (piano).
LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014151/2 (1964)
- Sunset, Op. 9, No. 3 (in Russian)
Alexander Pavlovich Dolukhanian (piano). rec. 1949
LP: Melodiya D 014151/2 (1964)
- A Swan, Op. 25, No. 2 (in Russian)
1. Berta Markovna Kozel (piano). rec. 1950
78: USSR 17687/8; 78: USSR 20451; 78 microgroove: USSR D 00660
LP: Melodiya D 014151/2 (1964)
2. Alexander Yerokhin (piano).
rec. Philharmonic Hall, Leningrad, 6 February 1958
CD: JMR CD 003 (2003)
- The Tear (1865) (in Russian)
Berta Markovna Kozel (piano). rec. 1953
LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014151/2 (1964)
- The Way of the world, Op. 48, No. 3 (in Russian)
Alexander Pavlovich Dolukhanian (piano). rec. 1949
LP: Melodiya D 014151/2 (1964)
- You wither, fair roses, Op. 48, No. 5 (in Russian)
Berta Markovna Kozel (piano). rec. 1950
78: USSR 17687/8; 78: USSR 20451
78 microgroove: USSR D 00660 (1952)

Händel, George Frideric (1685-1759)

- Admeto, Rè di Tessaglia*, HWV 22: Act I, No. 9: Cangiò d'aspetto il crudo
fato
Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1955-58
LP: Melodiya D 004666/7 (1958); LP: Melodiya D 07805/6 (1961)
LP: Artia ALP 169; LP: Chant du Monde LDX 78761
Cassette: Chant du Monde K343

Amadigi di Gaula, HWV 11: Act I, No. 5--Ah! spietato!

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1955-58

LP: Melodiya D 004666/7 (1958); LP: Melodiya D 07805/6 (1961)

LP: Artia ALP 169; LP: Chant du Monde LDX 78761

Cassette: Chant du Monde K343

Arianna in Creta, HWV 32: Act II, No. 21—Quel crudele di me pietà non sente...Se nel bosco resta solo rusignolo col suo canto

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1955-8

LP: Melodiya D 004676/7 (1958); LP: Melodiya D 07805/6 (1961)

LP: Melodiya D 08057/8 (1961); LP: Chant du Monde LDX 78761

Cassette: Chant du Monde K343; CD: Preiser 89066 (1993)

Flavio, Rè di Longobardi, HWV 16: Act II, No. 15—Chi può mirare

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1955-58

LP: Melodiya D 004666/7 (1958); LP: Melodiya D 07805/6 (1961)

LP: Melodiya D 08057/8 (1961); LP: Chant du Monde LDX 78761

Cassette: Chant du Monde K343; CD: Preiser 89066 (1993)

Ippolitov-Ivanov, Mikhail Mikhaylovich (1859-1935)

Four Poems of Rabindranath Tagore

(And hands clasp hands; Little yellow bird; Do not go away, do not bid me farewell; O my friend, here is a flower)

Eduard Grach (violin), Berta Markovna Kozel (piano). rec. 1952

LP: Melodiya D 007725/6 (1961); CD: Russian Disc RD CD 15 015 (1994)

Kabalevsky, Dmitri Borisovich (1904-1987)

Seven Joyful Songs, Op. 41: Nos. 1-6

(The Cheerful king, If rivers and lakes would flow together, A Little boat, Story of a little old lady, Nail and horseshoe, The Key of the kingdom)

Nina Svetlanova (piano). rec. 1966

CD: Russian Disc RD CD 15 015 (1995)

Khachaturian, Aram Illich (1903-1978)

Ayastani kamir ginl (Drinking song)

1. Berta Markovna Kozel (piano). rec. 1951
78: USSR B 19860/1

2. Nina Svetlanova (piano). rec. 1971

LP: Melodiya D 021775/6 (1968)

Kanali Erg

Berta Markovna Kozel (piano). rec. 1951
78: USSR B 19860/1

Khudoyan, Adam (Adik) Gegamovich (1921-)

All for you

LP: Monitor MC 2029 (1958)

Kochurov, Yuri Vladimirovich (1907-1952)

Mary

Berta Markovna Kozel (piano).

LP: Melodiya D 8603/4 (1961)

Native Landscape - Cycle

(The first leaf, Summer, Autumn, Winter, Spring)

Berta Markovna Kozel (piano).

LP: Melodiya D 4260/1 (1958); LP: Melodiya D 027401/2 (1970)

Kosenko, Victor Stepanovich (1896-1938)

I am here, Inczilla

Berta Markovna Kozel (piano).

LP: Melodiya D 8603/4 (1961)

Why?

LP: Melodiya D 14301/2 (1964)

Kotoyan, Vagarshak (1921-1992)

Lyrical Song

LP: Guirak LP 3

To my little one

LP: Guirak LP 3

Kuss, Margarita Ivanovna (1921-)

Twinkle, lofty star

LP: Melodiya ?

Levina, Zara Alexandrovna (1906-1976)

Mountain peaks, My old friend, Patter, Without you I would like to say

Zara Alexandrovna Levina (piano).

LP: Melodiya M10 38009/12 (1975)

Liadova, Ludmilla Alexeievna (1925-)

Moonlit night

Moscow Radio Symphony Orchestra,

Alexander Vassilievich Gauk (conductor). rec. 1954

78: USSR 24101/2 ; LP: Melodiya D 0008941/2 (1961)

Liszt, Franz (1811-1886)

Freudvoll und leidvoll, G. 280, R 579 (in Russian)

Berta Markovna Kozel (piano).

LP: Melodiya D 1117/8 (1953)

- Der Glückliche, G. 334, R. 631 (in Russian)
 Berta Markovna Kozel (piano). rec. 1952
 LP: Melodiya D 5178/9 (1959); LP: Melodiya D 014151/2 (1964)
 LP: Melodiya D 014073/4 (1964); CD: Guild GHCD 2281/84 (2004)
- Ihr Glocken von Marling, G. 328, R. 628 (in Russian)
 Berta Markovna Kozel (piano). rec. 1952
 LP: Melodiya D 5178/9 (1959); LP: Melodiya D 014151/2 (1964)
 LP: Melodiya D 014073/4 (1964); CD: Guild GHCD 2281/84 (2004)
- Die Loreley, G. 273, R. 591 (in Russian)
 Berta Markovna Kozel (piano). rec. 1951
 LP: Melodiya D 1117/8 (1953); LP: Melodiya D 5178/9 (1959)
 LP: Melodiya 33D 0007667/8 (1961); LP: Melodiya D 0008597/8 (1961)
 LP: Melodiya D 014073/4 (1964); LP: Melodiya D 014151/2 (1964)
 CD: Guild GHCD 2281/84 (2004)
- Oh! quand je dors, G. 282, R. 569 (in Russian)
1. Berta Markovna Kozel (piano). rec. 1952
 78: USSR 21499/500; LP: Melodiya D 1117/8 (1953)
 LP: Melodiya D 5178/9 (1959); LP: Melodiya D 0008597/8 (1961)
 LP: Melodiya 33D 0007667/8 (1961); LP: Melodiya D 014151/2 (1964);
 LP: Melodiya D 014073/4 (1964);
 CD: Vocal Record Collectors' Society 1991
 CD: In Yakovenko book (2003); CD: Guild GHCD 2281/84 (2004)
 2. Alexander Yerokhin (piano).
 rec. Philharmonic Hall, Leningrad, 6 February 1958
 CD: JMR CD 003 (2003)

Makarova, Nina Vladimirovna (1906-)

- To Nursey
 Berta Markovna Kozel (piano).
 LP: Monitor MC 2029 (1958)

Massenet, Jules Émile Frédéric (1842-1912)

- Werther*: Act III--Va! laisse couler mes larmes (Air des larmes) (in Russian)
 Moscow Radio Symphony Orchestra, Onissim Bron (conductor).
 rec. 1952
 78: USSR 21858/9; LP: Melodiya D 3264/5 (1956); LP: Rubini GV9
 CD: Preiser 89066 (1993)

Medtner, Nikolai Karlovich (1880-1951)

- Could I forget
 Berta Markovna Kozel (piano).
 LP: Melodiya D 3238/9 (1956)

Impromptu, Op. 37, No. 3, 'The One who desired my folly'

Alexander Yerokhin (piano).

rec. Philharmonic Hall, Leningrad, 6 February 1958

CD: JMR CD 003 (2003)

Sleeplessness, Op. 37, No. 1

1. Berta Markovna Kozel (piano).

LP: Melodiya D 3238/9 (1956)

2. Alexander Yerokhin (piano).

LP: Monitor MC 2029 (1958)

3. Nina Svetlanova (piano). rec. 1966-68

LP: Melodiya S10 04831/2 (1974);

CD: Russian Disc RD CD 11 342 (1994)

Spanish Romance, Op. 36, No. 4

1. Berta Markovna Kozel (piano). rec. 1955-56

78: USSR 26136/7

LP: Melodiya D 3238/9 (1956); LP: Melodiya M10 48659 003 (1989)

LP: Monitor MC 2029 (1958); CD: Guild GHCD 2281/84 (2004)

2. Nina Svetlanova (piano). rec. 1966-68

CD: Russian Disc RD CD 11 342 (1994); CD: In Yakovenko book (2003)

The Waltz, Op. 32, No. 5

Nina Svetlanova (piano). rec. 1966-68

CD: Russian Disc RD CD 11 342 (1994); CD: In Yakovenko book (2003)

When roses fade, Op. 36, No. 3

1. Berta Markovna Kozel (piano). rec. 1955-56

LP: Melodiya D 3238/9 (1956); LP: Melodiya M10 48659 003 (1989)

CD: Guild GHCD 2281/84 (2004)

2. Alexander Yerokhin (piano).

rec. Philharmonic Hall, Leningrad, 6 February 1958

CD: JMR CD 003 (2003)

3. Nina Svetlanova (piano). rec. 1966-68

CD: Russian Disc RD CD 11 342 (1994)

Winterabend, Op. 13, No. 1

1. Berta Markovna Kozel (piano). Rec. 1955-56

78: USSR 26136/7

LP: Melodiya D 3238/9 (1956); LP: Melodiya M10 48659 003 (1989)

LP: Monitor MC 2029 (1958); CD: Guild GHCD 2281/84 (2004)

2. Nina Svetlanova (piano). rec. 1966-68

CD: Russian Disc RD CD 11 342 (1994)

Melikian, Romanos (1883-1935)

Varte (The Rose)

1. piano.

LP: Guirak LP 3

2. Nina Svetlanova (piano).

LP: Electrecord ECE 0128

Mendelssohn-Bartholdy, Felix (1809-1847)

Volkslied, Op. 63, No. 5 (in Russian)

Galina Petrovna Sakharova (soprano). rec. 1952

78: USSR 21551/2

Volkslieder (3): No. 2—Abendlied (in Russian)

Galina Petrovna Sakharova (soprano). rec. 1952

78: USSR 21551/2

Meyerbeer, Giacomo (1791-1864)

Les Huguenots: Act I--Une dame noble et sage ... Nobles Seigneurs

1. Moscow Radio Symphony Orchestra, Onissim Bron (conductor).

rec. 1952 (in Russian)

78: Melodiya 21858/9

LP: Melodiya D 3264/5 (1956); LP: Melodiya M10 42623/4 (1983)

LP: Rubini GV 9; CD: Preiser 89066 (1993)

2. Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).

rec. 15 January 1954 (live) (in Russian)

CD: Russian Disc RD CD 15 023 (1995); CD: In Yakovenko book (2003)

Les Huguenots: Act II--Non, non, non, vous n'avez jamais (in Russian)

Moscow Radio Symphony Orchestra, Onissim Bron (conductor). rec. 1952

78: USSR 21858/9

LP: Melodiya D 3264/5 (1956); LP: Melodiya M10 42623/4 (1983)

LP: Rubini GV9; CD: Preiser 89066 (1993)

Moniuszko, Stanislaw (1819-1872)

Pieśń wieczorna (Evening song) (in Russian)

Berta Markowna Kozel (piano). rec. 1950

78: USSR B 18849/50

Mozart, Wolfgang Amadeus (1756-1791)

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K. 520

Berta Markowna Kozel (piano). (in Russian)

LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014151/2 (1964)

CD: Guild GHCD 2281/84 (2004)

- An Chloë, K. 524 (in Russian)
 Berta Markovna Kozel (piano). rec. 1950
 78: USSR 18863; 78: USSR 18866
 LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014073/4 (1964)
 LP: Melodiya D 014151/2 (1964); CD: Guild GHCD 2281/84 (2004)
- Così fan tutte*, K. 588: Act I, No. 4: Ah, guarda, sorella (in Russian)
 w. Galina Petrovna Sakharova (soprano) (in Russian)
 Moscow Radio Symphony Orchestra, Alexei Matveievich Kovalyov
 (conductor). rec. 1953
 LP: Melodiya M10 48659 003 (1989)
- Exsultate, jubilate, K. 165
 1. Moscow Radio Symphony Orchestra, Alexei Matveievich Kovalyov
 (conductor). rec. 1949
 Melodiya Reference number D 6506
2. Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
 rec. 1954
 LP: Melodiya D 2380/1 (1954); LP: Melodiya D 2858/9 (1956)
 LP: Chant du Monde LDX 78761
 Cassette: Chant du Monde K343; CD: Guild GHCD 2281/84 (2004)
- Komm, liebe Zither, K. 351 (in Russian)
 N. Rozov (mandolin), Berta Markovna Kozel (piano), rec. 1950
 LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014073/4 (1964)
 LP: Melodiya D 014151/2 (1964); CD: Guild GHCD 2281/84 (2004)
- Le Nozze di Figaro*, K. 492: Act I, No. 6--Non so più cosa son, cosa faccio
 (in Russian)
1. Moscow Radio Symphony Orchestra, Kurt Sanderling (conductor)
 rec. 1951
 LP: Melodiya D 2769/70 (1956); LP: Melodiya D 0007003/4 (1960)
2. Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).
 rec. 15 January 1954 (live)
 CD: Russian Disc RD CD 15 023 (1995)
3. Alexander Yerokhin (piano).
 rec. Philharmonic Hall, Leningrad, 6 February 1958
 CD: JMR CD 003 (2003)
- Le Nozze di Figaro*, K. 492: Act II, No. 11—Voi che sapete
 rec. 1951 Unpublished. In semi-private hands in Russia
- Ridente la calma, K.210a (152) [also attributed to Josef Mysliveček
 (1737-1781)]
- Berta Markovna Kozel (piano). rec. 1950. (in Russian)
 78: USSR 019579/8; 78: USSR 021240/1,
 LP: Melodiya D 2380/1 (1954); LP: Melodiya D 014073/4 (1964)
 LP: Melodiya D 014151/2 (1964); CD: Guild GHCD 2281/84 (2004)

Die Zauberflöte, K. 620: rôle of Second Lady

Nadezhda Apollinarievna Kazantseva, Z. Muratova, Debora Yakovlevna Pantofel-Nechetskaya, Natalia Petrovna Rozhdestvenskaya (sopranos), Polina Levchenko (mezzo-soprano), Lev Ashkenazi (tenor), Georgi Andreievich Abramov (baritone), Sergei Alexandrovich Krasovsky (bass), Moscow Radio Symphony Orchestra, Kurt Sanderling (conductor) rec. 1947

Unpublished. In semi-private hands in Russia.

Mulinelu

Peace Hymn

78: USSR 5850

Mussorgsky, Modest' Petrovich (1839-1881)

Khovanshchina: Act II: Mysterious powers! (Marfa's Divination)

1. Moscow Radio Symphony Orchestra, Alexei Matveievich Kovalyov (conductor). rec. 1951/52?, Moscow

LP: Melodiya D 1422/3 (1953); LP: Melodiya D 08057/8 (1961)

LP: Melodiya M10 42623/4 (1983); LP: Melodiya 5289-61

LP: Vanguard VRS 6022; LP: Colosseum CRLP 227

LP: HMV/EMI EX 7 69741-1 (1989); LP: Seraphim IH-6150 (1989)

CD: HMV/EMI CHS 7 69741-2 (1991)

CD: Preiser 89066 (1993)

CD: Hamburger Archiv für Gesangskunst 7E1 (2003)

2. Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).

rec. 15 January 1954 (live)

CD: Russian Disc RD CD 15 023 (1995)

Khovanshchina: Act III: I a thoughtless maiden (I walked though the woods)

Moscow Radio Symphony Orchestra, Alexei Matveievich Kovalyov (conductor).

LP: Melodiya D 1422/3 (1953); LP: Melodiya D 08057/8 (1961)

LP: Melodiya M10 42623/4 (1983)

LP: Chant du Monde LD-M 8134; LP: Vanguard VRS 6022

LP: Colosseum CRLP 227; CD: Preiser 89066 (1993)

Niedermeyer, Louis (1802-1861)

Pietà, Signore! [formerly attributed to Alessandro Stradella (1639-1682) and to Rossini]

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).

rec. 1958

LP: Melodiya D 4562/3 (1958); LP: Artia ALP 169

CD: Guild GHCD 2281/84 (2004)

Offenbach, Jacques (1819-1880)

Les Contes d'Hoffmann: Act IV—Vous me quittez?...Malheureux! Tu ne comprends donc pas...Ô dieu, de quelle ivresse (in Russian)

w. Ivan Semyonovich Kozlovsky (tenor),

Moscow Radio Symphony Orchestra, Samuel Abramovich Samosud (conductor). rec. 1954

78: USSR 024305/6 (78); LP: Melodiya D 0005816/7 (1959)

Tape/Cassette: International Performances Recorded Music Society

CD: Vocal Record Collectors' Society 1998

CD: Guild GHCD 2281/84 (2004)

Peiko, Nikolai Ivanovich (1916-1995)

I mount my horse w. Berta Markovna Kozel (piano)

LP: Monitor MC 2029 (1958)

Pergolesi, Giovanni Battista (1710-1736)

Se tu m'amî

Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).

rec. 1958

LP: Melodiya D 4562/3 (1958); LP: Melodiya D 0006279/80 (1960)

LP: Melodiya D 00015361/2 (1965); LP: Artia ALP 169

CD: Guild GHCD 2281/84 (2004)

Poulenc, Francis (1899-1963)

Chansons villageoises

(Chanson du clair tamis, Les gars qui vont à la fête, C'est le joli printemps, Le mendiant, Chanson de la fille frivole, La retour du sergent)

Vladimir Khvostin (piano).

rec. Great Hall, Moscow Conservatory, 1 April 1977

LP: Melodiya 33 S10 10519/20 (1978) (stereo)

Prokofiev, Sergei Sergeievich (1891-1953)

Alexander Nevsky, Op. 78: No. 6—Field of the Dead

1. Moscow Radio Symphony Orchestra, Samuel Abramovich Samosud (conductor). rec. 1954

CD: Russian Disc RD CD 11 341 (1994)

2. Moscow Philharmonic Orchestra,

Grigory Stolarov (conductor). rec. 15 January 1954 (live)

CD: Russian Disc RD CD 15 023 (1995)

Five Poems, Op. 27: No. 2—True tenderness (Wedding Song)

Nina Svetlanova (piano).

LP: Electrecord ECE 0128

- Five Songs without words, Op. 35:* No. 1—Andante,
No. 4—Andantino, un poco scherzando
Berta Markovna Kozel (piano). rec. 1958
LP: Melodiya D 4834/5 (1958); LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 11 341 (1994)
- Four Songs, Op. 66b:* No. 1—The Fatherland awakens
Vladimir Khvostin (piano). rec. 1977
CD: Russian Disc RD CD 11 341 (1994)
- On guard for peace, Op. 124*
E. Talanov (treble), USSR State Chorus, USSR State Symphony Orchestra,
Samuel Abramovich Samosud (conductor). rec. 1954
LP: Melodiya D 05/6 (1951); LP: Chant du Monde LDA 8066
LP: Vanguard VRS 6003
(*Berceuse, 'The Moon is plunged in clouds'*)
78: USSR O20043/4
LP: Chant du Monde LD-M 8134; CD: Russian Disc RD CD 11 341 (1995)
- Three Children's Songs Op. 68:* No. 1—Chatterbox
Vladimir Khvostin (piano). rec. 1977
CD: Russian Disc RD CD 11 341 (1994)
- Three Romances, Op. 73*
(Pine trees, With a blush, In your brightness)
Berta Markovna Kozel (piano). rec. 1958
LP: Melodiya D 4834/5 (1958); LP: Melodiya D 8603/4 (1961)
LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 11 341 (1994)
(Nos. 1 and 2)
LP: Melodiya M10 035697/700 (1974)
- Twelve Russian folksongs, Op. 104*
(The Snowball tree in summer, Green grove, Dunyushka, The White snow,
The Monk) w. Nina Svetlanova (piano). rec. 1971
CD: Russian Disc RD CD 11 341 (1994)
(*The snowball tree in summer, Green Grove*)
LP: Melodiya D 021775/6 (1968)
(*Green grove*)
LP: Melodiya SM 03769/72 (1973)
- Twelve Russian folksongs, Op. 104*
(The snowball tree in summer, Green grove)
Vladimir Khvostin (piano). rec. 1970
LP: Melodiya S10 22037 009 (1985) (stereo)

Twelve Russian Folksongs, Op. 104

(Eldertree upon the hill) w. Alexander Yerokhin (piano).

rec. Philharmonic Hall, Leningrad, 6 February 1958

CD: JMR CD 003 (2003)

The Ugly Duckling, Op. 18 w. Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4834/5 (1958); LP: Melodiya D 027401/2 (1970)

CD: Russian Disc RD CD 11 341 (1995)

Puccini, Giacomo (1858-1924)

Manon Lescaut: Act II: In quelle trine morbide

Moscow Radio Symphony Orchestra,

Gennadi Nikolaievich Rozhdestvensky (conductor). rec. 2 Feb. 1967 (live)

LP: Melodiya M10 43971/2 (1983)

Suor Angelica: Senza mamma (in Russian)

Moscow Radio Symphony Orchestra,

Gennadi Nikolaievich Rozhdestvensky (conductor). rec. 17 Feb. 1969 (live)

LP: Melodiya M10 43971/2 (1983)

Tosca: Act I: Non la sospiri

Nina Svetlanova (piano) (date?)

CD: In Yakovenko book (2003)

Rachmaninov, Sergei Vassilievich (1873-1943)

The Answer, Op. 21, No. 4

1. Berta Markovna Kozel (piano). rec. 1949

78: USSR 18581/2

LP: Melodiya D 00606/7 (1952); LP: Melodiya D 2624/2740 (1955)

LP: Melodiya D 012069/70 (1963); LP: Chant du Monde LD-M 8134

CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

2. Nina Svetlanova (piano). rec. 1966-68

CD: Russian Disc RD CD 11 342 (1994)

Beloved, let us fly, Op. 26, No. 5 (Kutuzov)

Vladimir Khvostin (piano). rec. 1981

LP: Melodiya S10 17515/6 (1982) (stereo)

Do not regret me, Op. 14, No. 8

1. Berta Markovna Kozel (piano). rec. 1949

LP: Melodiya D 00668 (1953); LP: Melodiya D 012069/70 (1963)

LP: Melodiya SM 04069/78 (1973)

CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

2. Nina Svetlanova (piano). rec 1966-68

CD: Russian Disc RD CD 11 342 (1994)

A Dream, Op. 38, No. 5 ('There is nothing in the world')

1. Berta Markovna Kozel (piano). rec. 1953

CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

2. Alexander Yerokhin (piano).
rec. Philharmonic Hall, Leningrad, 6 February 1958
CD: JMR CD 003 (2003)
3. Vladimir Khvostin (piano). rec. 1981
LP: Melodiya S10 17515/6 (1982) (stereo)
- In the silent night, Op. 4, No. 3
1. Nina Svetlanova (piano).
LP: Electrecord ECE 0128
 2. Alexander Yerokhin (piano).
rec. Philharmonic Hall, Leningrad, 6 February 1958
CD: JMR CD 003 (2003)
- Lilacs, Op. 21, No. 5
1. Berta Markovna Kozel (piano). rec. 1950
78: USSR 18338/9
CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)
 2. Vladimir Khvostin (piano). rec. 1981
LP: Melodiya S10 17515/6 (1982) (stereo)
- Midsummer nights, Op. 14, No. 5
1. Berta Markovna Kozel, (piano). rec. 1951
78: USSR 20391/2
LP: Melodiya D 2624/2740 (1955); LP: Melodiya D 012069/70 (1963)
CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)
 2. Nina Svetlanova (piano). rec. 1966-68
CD: Russian Disc RD CD 11 342 (1994)
- Morning, Op. 4, No. 2 ('I love you so')
1. Berta Markovna Kozel (piano). rec. 1950
78: USSR 18581/2
LP: Melodiya D 2624/2740 (1955); LP: Melodiya SM 04069/78 (1973)
LP: Chant du Monde LD-M 8134; CD: Guild GHCD 2281/84 (2004)
 2. Nina Svetlanova (piano). rec. 1966-68
CD: Russian Disc RD CD 11 342 (1994)
- The Muse, Op. 34, No. 1
1. Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 8603/4 (1961); LP: Melodiya D 012069/70 (1963)
CD: Guild GHCD 2281/84 (2004)
 2. Nina Svetlanova (piano). rec. 1966-68
CD: Russian Disc RD CD 11 342 (1994)
- The Night is sad, Op. 26, No. 12
- Vladimir Khvostin (piano). rec. 1981
LP: Melodiya S10 17515/6 (1982) (stereo)

On the death of a linnet, Op. 21, No. 8
Vladimir Khvostin (piano). rec. 1981
LP: Melodiya S10 17515/6 (1982) (stereo)

The Pied Piper, Op. 38, No. 4 ('The Rat-catcher')
Vladimir Khvostin (piano). rec. 1981
LP: Melodiya S10 17515/6 (1982) (stereo)

Prayer, Op. 8, No. 6 ('O my God')
Alexander Pavlovich Dolukhanian (piano). rec. 1948
LP: Melodiya SM 04069/78 (1973)
CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

The Water-lily, Op. 8, No. 1
1. Berta Markovna Kozel (piano). rec. 1951
78: USSR 20391/2
LP: Melodiya D 00606/7 (1952); LP: Melodiya D 012069/70 (1963)
LP: Melodiya SM 04069/78 (1973)
CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)
2. Nina Svetlanova (piano). rec. 1966-68
CD: Russian Disc RD CD 11 342 (1994)

They answered, Op. 21, No. 4
Nina Svetlanova (piano) (date?)
CD: In Yakovenko book (2003)

Ravel, Maurice (1875-1937)

Deux Mélodies hébraïques: No. 1—Kaddish
1. Nina Svetlanova (piano).
LP: Electrecord ECE 0128; CD: Guild GHCD 2281/84 (2004)
2. Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Vocalise-étude en forme de habanera w. Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Rimsky-Korsakov, Nikolai Andreievich (1844-1908)

In the kingdom of roses and wine, Op. 8, No. 5
Berta Markovna Kozel (piano). rec. 1949
78: USSR /Ligo (Latvia) 30630/1

Kashchei the Immortal: My cherished sword
1. Moscow Radio Symphony Orchestra,
Alexei Matveievich Kovalyov (conductor).
LP: Melodiya D 1422/3 (1953); LP: Melodiya D 08057/8 (1961)
LP: Melodiya M10 42623/4 (1983); LP: Chant du Monde LD-M 8134
CD: Preiser 89066 (1993)

2. Moscow Philharmonic Orchestra,
Grigory Stolarov (conductor). rec. 15 January 1954 (live)
CD: Russian Disc RD CD 15 023 (1995)

3. Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

May Night rôle of Varon (second rusalka)

Yelizaveta Vladimirovna Shumskaya (soprano), Yelizaveta Ivanovna Antonova, L. Khananina, Maria Petrovna Sidorova Maksakova, Anna Matyushina, Galina Pavlova-Asiar (mezzo-sopranos), Pyotr Malyutenko, Sergei Nikolaievich Streltsov (tenors), Daniil Vassilevich Demyanov (baritone), Georgi Andreievich Abramov, Sergei Alexandrovich Krasovsky (basses), Moscow Radio Symphony Orchestra and Chorus, Nikolai Semyonovich Golovanov (conductor). rec. 1946
LP: Melodiya M10 38229 (1975); CD: Lys LYS 090/91 (1996)
CD: Aura LRC 1107-2 (2001); CD: Lyrica LRC 1107 (2002)
CD: Aquarius AQVR 226-2 (2003)

Quiet is the blue sea, Op. 50, No. 3

Berta Markovna Kozel (piano). rec. 1949
Issued?

Sadko: Scene 3—Ah, I know Sadko does not love me

Moscow Radio Symphony Orchestra,
Alexei Matveievich Kovalyov (conductor).
LP: Melodiya D 1422/3 (1953); LP: Melodiya D 08057/8 (1961)
CD: Preiser 89066 (1993)

To a Greek woman, Op. 55, No. 2

Berta Markovna Kozel (piano). rec. 1949
78: USSR /Ligo (Latvia) 30630/1
LP: Melodiya D 8603/4 (1961)

When the golden cornfield waves, Op. 40, No. 1

Berta Markovna Kozel (piano). rec. 1951
78: USSR 019579/80; 78: USSR 021240
78 microgroove: USSR D 00604/5 (1952)
LP: Melodiya D 14301/2 (1964)

Zuleika's Song, Op. 26, No. 4

Berta Markovna Kozel (piano). rec. 1949
78 microgroove: USSR D 00604/5 (1952)

Rossini, Gioacchino (1792-1868)

Il Barbiere di Siviglia: Act I, No. 7: Una voce poco fa
Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).
rec. 15 January 1954 (live) (in Russian)
CD: Russian Disc RD CD 15 023 (1995); CD: In Yakovenko book (2003)

La Cenerentola rôle of Angelina

K. Konstantinova (soprano), Nina Konstantinovna Postavnichieva (mezzo-soprano), Anatoli Ivanovich Orfenov (tenor), Evgeny Belov (baritone), Konstantin Polyaiev, Gennadi Troitsky (basses), Moscow Radio Symphony Orchestra and Chorus, Onissim Bron (conductor). rec. 1950 (in Russian)
LP: Melodiya D 0572/7 (1952); LP: Melodiya M10 39275/80 (1976)
LP: Éclat ECL 1003;
CD: Myto 983.Ho18 (1998); CD: Aquarius CDAQVR135 (2003)

(*Act I--Una volta c'era un rè*)

78: USSR 18512/3; LP Rubini GV9

(*Act I—Un soave non so che*)

78: USSR 18512/3

LP: Rubini GV9 (Note: The sleeve and the label on the Rubini GV9 LP was given incorrectly as 'Non più mesta'.)

La Danza (Tarantella Napoletana)

w. Berta Markovna Kozel (piano).

CD: In Yakovenko book

L'Italiana in Algeri rôle of Isabella

Galina Petrovna Sakharova (soprano), Anna Matiushina (mezzo-soprano), A. Nikitin (tenor), Georgi Andreivich Abramov (baritone), Alexander Tikhonov, Vladimir Zakharov (bass-baritones), Moscow Radio Chorus, Moscow Philharmonic Orchestra, Samuel Abramovich Samosud (conductor). rec. 1951 (in Russian)

LP: Melodiya D 03218/23 (1956); CD: Gala GL 100765

(*Act II—Amici in ogni evento...Pensa alla patria*)

78: USSR 025844/5

LP: Melodiya D 0005816/7 (1959); LP: Rubini GV9

LP: Chant du Monde LDX 78761; Cassette: Chant du Monde K343

L'Italiana in Algeri: 4 excerpts

(*Act I—Lindoro's cavatina, chorus and Isabella's cavatina, Isabella and Taddeo's duet; Act II—Chorus and Isabella's rondo.*)

Mikhail Abramovich Dovenman (tenor), Vladimir Zakharov (bass-baritone), Moscow Radio Symphony Orchestra and Chorus, Samuel Abramovich Samosud (conductor). (in Russian)

LP: Melodiya D 9189/90 (1961)

Semiramide: Act I, No. 9--Ah! quel giorno ogni rammento

1. Moscow Radio Symphony Orchestra,

Alexei Matveievich Kovalyov (conductor). rec. 1950

78: USSR 018007/8

LP: Melodiya D 2858/9 (1956); LP: Melodiya D 08057/8 (1961)

LP: Melodiya M10 42623/4 (1983); LP: Rubini GV9;

LP: Chant du Monde LDX 78761; Cassette: Chant du Monde K343

CD: Preiser 89066 (1993)

2. Moscow Philharmonic Orchestra,
Grigory Stolarov (conductor). rec. 15 January 1954 (live)
CD: Russian Disc RD CD 15 023 (1995)

Semiramide: Act II, No. 32--Giorno d'onore...Serbami ognor
w. Galina Petrovna Sakharova (soprano), Moscow Radio Symphony
Orchestra, Alexei Matveievich Kovalyov (conductor), (in Russian)
rec. 1950
78: USSR 018786/7; LP: Melodiya M10 42623/4 (1983);
LP: Rubini GV9; CD: Preiser 89066 (1993)

Soirées musicales: No. 9: La Regata veneziana
No. 10: La Pesca (Nocturne)
w. Nadezhda Apollinarievna Kazantseva (soprano), (in Russian)
Anton Ossipovich Bernard (piano). rec. 1953
78: USSR 022175/6; LP: Melodiya M10 48659 003 (1989)
CD: Guild GHCD 2281/84 (2004)

Rubinstein, Anton Grigorovich (1829-1894)

The Bard, Op. 115, No. 10

Berta Markovna Kozel (piano). rec. 1951
78: USSR 18912/3; LP: Melodiya D 00606/7 (1955);
LP: Melodiya D 8603/4 (1961)

The Loss w. Alexander Pavlovich Dolukhanian (piano).

rec. 1947
Melodiya Reference number D 1543

Night, Op. 44, No. 1a 3.02 w. Berta Markovna Kozel (piano).

arr. from Romance in E-flat for Piano, Op. 44, No. 1 (words by Pushkin).

78: USSR 18966/7, rec. 1951
LP: Melodiya D 00606/7 (1952); LP: Melodiya D 2624/2740 (1955)
LP: Melodiya D 8603/4 (1961); LP: Melodiya M10 35697/700 (1974)

Persian Songs (12), Op. 34:

No. 1: Suleika, No. 3: When I look upon thy feet, No. 6: Along the same road
No. 9: Gold rolls here before me ('The Kur is covered with waves')

Vladimir Khvostin (piano). rec. 1981
LP: Melodiya S10 17515/6 (1982) (stereo)

Spanish Song

Alexander Pavlovich Dolukhanian (piano). rec. 1947
Melodiya Reference number D 1543

To Spring

Alexander Pavlovich Dolukhanian (piano). rec. 1947
Melodiya Reference number D 1543

The Wish for freedom

Alexander Pavlovich Dolukhanian (piano).
rec. 1947
Melodiya Reference number D 1543

Saint-Saëns, Charles Camille (1835-1921)

Boléro w. Nadezhda Apollinarievna Kazantseva (soprano),
Anton Ossipovich Bernard (piano). rec. 1947-55 (in Russian)
LP: Melodiya M10 48659 003 (1989)

Samson et Dalila, Op. 47: Act I: Printemps qui commencee (in Russian)
Moscow Radio Symphony Orchestra, Onissim Bron (conductor).
LP: Melodiya D 3264/5 (1956); CD: Preiser 89066 (1993)

Samson et Dalila, Op. 47: Act II: Amour, viens aider ma faiblesse
1. Moscow Radio Symphony Orchestra, Onissim Bron (conductor).
LP: Melodiya D 3264/5 (1956) (in Russian)

2. Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).
(in Russian) rec. 15 January 1954 (live)
CD: Russian Disc RD CD 15 023 (1995); CD: In Yakovenko book (2003)

Samson et Dalila, Op. 47: Act II: Mon cœur s'ouvre à ta voix (in Russian)
Moscow Radio Symphony Orchestra, Alexei Matveievich Kovalyov
(conductor). rec. 1952
78: USSR 21856/7; LP: Melodiya D 3264/5 (1956)

Sayat Nova (Haroutiun Sayakian) (1712-1795)

Chis asum
A.P. Dolukhanian (piano). rec. 1949 arranged by Dolukhanian
78: USSR 16926/7 (1953)

Scarlatti, Alessandro (1660-1725)

Sedecia, rè di Gerusalemme, Act II: Caldo sangue
Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Su, su, su!
Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Pirro e Demetrio: Rugiadose, odorose (Le Violette)
Moscow Chamber Orchestra, Rudolf Barshai (conductor).
LP: Melodiya D 004666/7 (1958); LP: Melodiya D 0006279/80 (1960)
LP: Melodiya D 00015361/2 (1965); CD: In Yakovenko book (2003)

Schubert, Franz Peter (1797-1828)

An den Mond, D. 296 ('Füllest wieder Busch und Tal')
Vladimir Khvostin (piano). rec. 1981
Melodiya Reference number DKS 35407

Auf dem Wasser zu singen, Op. 72, D. 774
Vladimir Khvostin (piano). rec. 1981
Melodiya Reference number DKSV 35755

- Du bist die Ruh', Op. 59, No. 3, D. 776 (in Russian)
 Berta Markovna Kozel (piano).
 LP: Melodiya D 007337/8 (1960); LP: Melodiya D 011631/2 (1963)
 CD: Guild GHCD 2281/84 (2004)
- Ellens Gesang III, Op. 52, No. 6, D. 839 ('Ave Maria')
 Berta Markovna Kozel (piano). rec. 1953, in German
 LP: Melodiya D 007337/8 (1960); LP: Melodiya D 011631/2 (1963)
 CD: Guild GHCD 2281/84 (2004)
- Die Forelle, Op. 32, D. 550
 Berta Markovna Kozel (piano). rec. 1950 (in Russian)
 78: USSR 26140/1
 LP: Melodiya D 007337/8 (1960); LP: Melodiya D 011631/2 (1963)
 CD: Guild GHCD 2281/84 (2004)
- Der Musensohn, Op. 92, No. 1, D. 764
 Vladimir Khvostin (piano). rec. 1981
 Melodiya Reference number DKS 35753
- Nacht und Träume, Op. 43, No. 2, D. 827
 Vladimir Khvostin (piano). rec. 1981
 Melodiya Reference number DKS 35405
- Die schöne Müllerin*, Op. 25, D. 795: No. 2: Wohin?
 1. Berta Markovna Kozel (piano). (in Russian) rec. 1952
 78: USSR 26140/1
 LP: Melodiya D 007337/8 (1960); LP: Melodiya D 011631/2 (1963)
 CD: Guild GHCD 2281/84 (2004)
2. Alexander Yerokhin (piano). (in German)
 rec. Philharmonic Hall, Leningrad, 6 February 1958
 CD: JMR CD 003 (2003)
3. Vladimir Khvostin (piano). (in German)
 rec. 1981
 Melodiya Reference number DKS 35754
- Schwanengesang*, D. 957: No. 9: Ihr Bild (in Russian)
 Berta Markovna Kozel (piano). rec. 1948
 LP: Melodiya D 011631/2 (1963); CD: Guild GHCD 2281/84 (2004)
- Wiegenlied, Op. 98, No. 2, D. 498 ('Schlafe, schlafe, holder, süßer Knabe')
 Berta Markovna Kozel (piano). rec. 1953 (in Russian)
 LP: Melodiya D 007337/8 (1960); LP: Melodiya D 011631/2 (1963)
 CD: Guild GHCD 2281/84 (2004)
- Schumann, Robert (1810-1856)**
- Frauenliebe und -Leben*, Op. 42 (in Russian)
 Berta Markovna Kozel (piano). rec. 1953
 LP: Melodiya D 2143/4 (1954); LP: Melodiya D 011631/2 (1963)
 CD: Guild GHCD 2281/84 (2004)

Liederkreis, Op. 39: No. 1:
In der Fremde I ('Aus der Heimat'), No. 2: Intermezzo, No. 4: Die Stille
No. 9: Wehmut, No. 10: Zwielicht, No. 12: Frühlingsnacht
Vladimir Khvostin (piano).
rec. Great Hall, Moscow Conservatory, 1 April 1977
LP: Melodiya 33 S10 10519/20 (1978) (stereo)

Scriabin, Alexander Nikolaievich (1872-1915)

Romance (c. 1894)

1. Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya M10 48659 003 (1989)
CD: Guild GHCD 2281/84 (2004)
2. Nina Svetlanova (piano). rec. 1966-68
CD: Russian Disc RD CD 11 342 (1994)

Shaporin, Yuri Alexandrovich (1889-1966)

Among the worlds, Op. 18, No. 7 ('Elegy')

Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 3238/9 (1956); LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 15 015 (1994)

Cool night was blowing

Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 3238/9 (1956); LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 15 015 (1994)

Distant Youth, Op. 12: No. 1: I remember the day

Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 3238/9 (1956); LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 15 015 (1994)

Distant Youth, Op. 12: No. 4: Beyond the hills and woods

Berta Markovna Kozel (piano). rec. 1953 (arranged from a folk song)
78: USSR 22094/5
CD: Russian Disc RD CD 15 015 (1994)

Distant Youth, Op. 12: No. 7: Your southern voice is languid ('Elegy')

Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 3238/9 (1956); LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 15 015 (1994)

Dithyramb ('Russian song').

Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 3238/9 (1956); LP: Melodiya D 027401/2 (1970)
CD: Russian Disc RD CD 15 015 (1994)

Shchedrin, Rodion Konstantinovich (1932-)

3 Solfeggi exercises, sonata for high voice and piano, Op. 32 (1965)
(Non Legato, Legato, Staccato)

Nina Svetlanova (piano). rec. 1971 (?)

LP: Melodiya D 021821/2 (1968)

CD: Russian Disc RD CD 11 030 (1993) (stereo)

'Staccato' only: CD: In Yakovenko book (2003)

Shostakovich, Dmitri Dmitrievich (1906-1975)

From Jewish Folk Poetry, Op. 79

Nina Lvovna Dorliac (soprano), Alexei Ivanovich Maslennikov (tenor),
Dmitri Dmitrievich Shostakovich (piano). rec. 1956

LP: Melodiya D 03216/7 (1956); LP: Melodiya S10 10521/22 (1976)

LP: Monitor MC 2020 (1958);

CD: Chant du Monde LDC 278 1000 (1989?)

CD: Russian Disc RD CD 15 015 (1994); CD: Revelation RV 70007 (1998)

CD: Electra ECCD 2067 (2004)

Symphony No. 14, Op. 135

Yevgeni Yevgenievich Nesterenko (bass), Leningrad Chamber Orchestra,
Lazar Gozman (conductor). rec. 1976

LP: Melodiya S10 07673/4 (1977) (stereo)

LP: His Master's Voice Melodiya ASD 3481 (1978) (stereo)

Strauss, Richard (1864-1949)

Allerseelen, Op. 10, No. 8 (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D3102/3 (1956); LP: Melodiya D4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Cäcilie, Op. 27, No. 2 (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Hat gesagt: bleibt's nicht dabei, Op. 36, No. 3 (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Heimliche Aufforderung, Op. 27, No. 3 (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Morgen!, Op. 27, No. 4 (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004); CD: In Yakovenko book (2003)

O süßer Mai, Op. 32, No. 4 (in German)
Alexander Yerokhin (piano).
rec. Philharmonic Hall, Leningrad, 6 February 1958
CD: JMR CD 003 (2003)

Ruhe, meine Seele, Op. 27, No. 1 (in German)
Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Ständchen, Op. 17, No. 2 (marked as Zueignung, Op. 10, No. 1)
Nina Svetlanova (piano). (in German)
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Traum durch die Dämmerung, Op. 29, No. 1 (in Russian)
Berta Markovna Kozel (piano). rec. 1956
LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)
CD: Guild GHCD 2281/84 (2004)

Vier letzte lieder, Op. Posth.: No. 3: Beim schlafengehen
No. 4: Im Abendrot
Moscow Radio Symphony Orchestra, Gennadi Nikolaievich
Rozhdestvensky (conductor). rec. 1967 (live)
LP: Melodiya M10 43971/2 (1983)

Stravinsky, Igor Fyodorovich (1882-1971)

Deux mélodies, Op. 6: No. 1: Spring (The Cloister) (La Novice ?)
Nina Svetlanova (piano). rec. 1968
LP: Melodiya D 021775/6 (1968); CD: Russian Disc RD CD 11 341 (1994)

Mavra: No. 2: Parasha's song
Nina Svetlanova (piano). rec. 1968
CD: Russian Disc RD CD 11 341 (1994)

Sviridov, Georgi Vassilievich (1915-1998)

The forest sheds its crimson dress
Nina Svetlanova (piano). rec. 1971
LP: Melodiya D 021775/6 (1968)

In autumn

1. Nina Svetlanova (piano).
LP: Electrecord ECE 0128
2. Nina Svetlanova (piano). rec. 1968
LP: Melodiya D 021775/6 (1968)

Winter road

1. Nina Svetlanova (piano).
LP: Electrecord ECE 0128

2. Nina Svetlanova (piano). rec. 1968

LP: Melodiya D 021775/6 (1968)

Taneiev, Sergei Ivanovich (1856-1915)

Fountains, Op. 26, No. 7

Alexander Pavlovich Dolukhanian (piano). rec. 1947

Unpublished. In semi-private hands in Russia

How you caress, silvery night, Op. 18, No. 1

w. Georgi Pavlovich Vinogradov (tenor), orchestra,

Alexei Matveievich Kovalyov (conductor). rec. 1947

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2250/3

Let it sound no more, Op. 17, No. 3

Alexander Pavlovich Dolukhanian (piano). rec. 1947

LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

People asleep

Alexander Pavlovich Dolukhanian (piano). rec. 1947

Unpublished. In semi-private hands in Russia

Stalactites, Op. 26, No. 6

Alexander Pavlovich Dolukhanian (piano). rec. 1947

Unpublished. In semi-private hands in Russia

Tariverdiev, Mikael Leonovich (1931-1996)

Dusk was falling

Nina Svetlanova (piano). rec. 1971

LP: Melodiya D 021775/6 (1968)

CD: Russian Disc RD CD 11 030 (1993) (stereo)

Fifteen boys

Nina Svetlanova (piano).

rec. 1971

LP: Melodiya D 021775/6 (1968)

CD: Russian Disc RD CD 11 030 (1993) (stereo)

I thought that you were my enemy

Nina Svetlanova (piano). rec. 1971

LP: Melodiya D 021775/6 (1968)

CD: Russian Disc RD CD 11 030 (1993) (stereo)

Leaves

Nina Svetlanova (piano). rec. 1971

LP: Melodiya D 021775/6 (1968)

CD: Russian Disc RD CD 11 030 (1993) (stereo)

CD: In Yakovenko book (2003)

An old romance

Nina Svetlanova (piano). rec. 1971

LP: Melodiya D 021775/6 (1968)

CD: Russian Disc RD CD 11 030 (1993) (stereo)

Water

Nina Svetlanova (piano). rec. 1971
LP: Melodiya D 021775/6 (1968)
CD: Russian Disc RD CD 11 030 (1993) (stereo)

Tchaikovsky, Pyotr Illich (1840-1893)

Amid the din of the ball, Op. 38, No. 3

Berta Markovna Kozel (piano). rec. 1958
CD: Russian Disc RD CD 11 342 (1994)

Ask no question, Op. 57, No. 3

Berta Markovna Kozel (piano). rec. 1951
78: USSR 20417; 78: D 00663/4 (1952)
LP: Melodiya D 4714/5 (1958); LP: Melodiya D 011813/4 (1963)
CD: Melodiya SUCD10 00202 (1991)
CD: Hamburger Archiv für Gesangskunst HAG 1901
CD: Guild GHCD 2281/84 (2004)

Carry my heart away (1873)

Berta Markovna Kozel (piano). rec. 1958
LP: Melodiya D 4714/5 (1958); LP: Melodiya D 0009677/8 (1962)
LP: Melodiya D 011813/4 (1963)
CD: Melodiya SU10 00202 (1991); CD: Russian Disc RD CD 11 342 (1994)
CD: Hamburger Archiv für Gesangskunst HAG 1901
CD: In Yakovenko book (2003); CD: Guild GHCD 2281/84 (2004)

Don't leave me, Op. 27, No. 3

Berta Markovna Kozel (piano). rec. 1958
LP: Melodiya D 4714/5 (1958); LP: Melodiya D 0007003/4 (1960)
LP: Melodiya D 011813/4 (1963); CD: Melodiya SUCD10 00202 (1991)
CD: Hamburger Archiv für Gesangskunst HAG 1901
CD: Guild GHCD 2281/84 (2004)

Dusk fell on the earth, Op. 47, No. 3

Berta Markovna Kozel (piano). rec. 1958
LP: Melodiya D 4714/5 (1958); LP: Melodiya D 011813/4 (1963)
CD: Melodiya SUCD10 00202 (1991)
CD: Hamburger Archiv für Gesangskunst HAG 1901
CD: Guild GHCD 2281/84 (2004)

First meeting, Op. 63, No. 4

Berta Markovna Kozel (piano). rec. 1952
LP: Melodiya D 2624/2740 (1955); LP: Melodiya D 011813/4 (1963)
CD: Russian Disc RD CD 11 342 (1994); CD: Guild GHCD 2281/84 (2004)

In the garden near the ford, Op. 46, No. 4

Galina Petrovna Sakharova (soprano), Berta Markovna Kozel (piano).
rec. 1950
78: USSR 17782/3
LP: Melodiya M10 48659 003 (1989); CD: Guild GHCD 2281/84 (2004)

It's painful, it's sweet, Op. 6, No. 3 ('Both painfully and sweetly')

Berta Markovna Kozel (piano). rec. 1951

78: USSR 20403

LP: Melodiya D 2624-2740 (1955); LP: Melodiya D 011813/4 (1963)

LP: Melodiya D 026111/22 (1969); CD: Russian Disc RD CD 11 342 (1994)

CD: Hamburger Archiv für Gesangskunst HAG 1901

CD: Guild GHCD 2281/84 (2004)

It was in early spring, Op. 38, No. 2

Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4714/5 (1958); LP: Melodiya D 0007003/4 (1960)

LP: Melodiya D 011813/4 (1963); CD: Melodiya SUCD10 00202 (1991);

CD: Guild GHCD 2281/84 (2004); CD: Russian Disc RD CD 11 342 (1994)

CD: Hamburger Archiv für Gesangskunst HAG 1901

The Lights were going out in the rooms, Op. 63, No. 5

Berta Markovna Kozel (piano). rec. 1950

78: USSR 18849/50

LP: Melodiya D 00667 (1952); LP: Melodiya D 2624/2740 (1955)

LP: Melodiya D 011813/4 (1963);

CD: Russian Disc RD CD 11 342 (1994); CD: Guild GHCD 2281/84 (2004)

Look: that cloud there, Op. 27, No. 2

Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4714/5 (1958); LP: Melodiya D 011813/4 (1963)

LP: Melodiya D 026111/22 (1969); CD: Melodiya SUCD10 00202 (1991)

CD: Russian Disc RD CD 11 342 (1994); CD: Guild GHCD 2281/84 (2004)

CD: Hamburger Archiv für Gesangskunst HAG 1901

Lullaby, Op. 16, No. 1

Vladimir Khvostin (piano).

rec. Great Hall, Moscow Conservatory, 1 April 1977

LP: Melodiya 33 S10 10519/20 (1978)

CD: Hamburger Archiv für Gesangskunst HAG 1901 (stereo)

Maid of Orléans (Joan of Arc): Act I, No. 7: Farewell, forests

Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).

rec. 15 January 1954 (live)

CD: Russian Disc RD CD 15 023 (1995)

Mezza notte (c.1860) (in Italian)

Alexander Pavlovich Dolukhanian (piano). rec. 1948

CD: Russian Disc RD CD 11 342 (1994)

CD: Guild GHCD 2281/84 (2004)

Moscow Coronation Cantata (1883): Part VI: O Lord, am I strong enough?

(Warrior's Arioso)

Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).

rec. 15 January 1954 (live)

CD: Russian Disc RD CD 15 023 (1995)

Not a word, my friend, Op. 6, No. 2

Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4714/5 (1958); LP: Melodiya D 08555/6 (1961)

LP: Melodiya D 0009677/8 (1962); LP: Melodiya D 011813/4 (1963)

CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

CD: Russian Disc RD CD 11 342 (1994); CD: In Yakovenko book (2003)

CD: Hamburger Archiv für Gesangkunst HAG 1901

Oh, if you only knew, Op. 60, No. 3

Vladimir Khvostin (piano).

rec. Great Hall, Moscow Conservatory, 1 April 1977

LP: Melodiya 33 S10 10519/20 (1978) (stereo)

CD: Hamburger Archiv für Gesangkunst HAG 1901 (stereo)

On yellow fields of grain, Op. 57, No. 2

Vladimir Khvostin (piano).

rec. Great Hall, Moscow Conservatory, 1 April 1977

LP: Melodiya 33 S10 10519/20 (1978) (stereo)

CD: Hamburger Archiv für Gesangkunst HAG 1901 (stereo)

The Oprichnik

Natalia Rozhdestvenskaya (soprano), Antonina Kleschcheva, Ludmilla Legostaieva (mezzo-sopranos), Konstantin Polyaiev, Dmitri Tarkhov (tenors), Alexei Korolyov, Vsevolod Tyutynnik (basses)

Moscow Radio Symphony Orchestra and Chorus, Alexander Ivanovich Orlov (conductor). rec. 1948

LP: Melodiya D 09821/8 (1962); LP: Ultraphone ULP 131-34

Queen of Spades, Op. 68: Act I, Sc. 2, No. 8: Dear friends

Moscow Radio Symphony Orchestra, Onissim Bron (conductor).

LP: Chant du Monde LD-M 8134

Say of what, in the shade of branches, Op. 57, No. 1 ('Tell me what you are thinking') w. Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4714/5 (1958); LP: Melodiya D 0007003/4 (1960)

LP: Melodiya D 0009677/8 (1962); LP: Melodiya D 011813/4 (1963)

CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

CD: Russian Disc RD CD 11 342 (1994)

CD: Hamburger Archiv für Gesangkunst HAG 1901

Serenade, Op. 63, No. 6 ('O Child, beneath your window')

Berta Markovna Kozel (piano). rec. 1950

78: USSR 18338

LP: Melodiya D 00663 (1957 ?); CD: Melodiya D 011813/4 (1963); CD:

Russian Disc RD CD 11 342 (1994); CD: Guild GHCD 2281/84 (2004)

Simple words, Op. 60, No. 5

Berta Markovna Kozel (piano) (date?)

CD: In Yakovenko book (2003)

Sleep, sad friend, Op. 47, No. 4

Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4714/5 (1958); LP: Melodiya D 011813/4 (1963)

CD: Melodiya SUCD10 00202 (1991); CD: Guild GHCD 2281/84 (2004)

CD: Hamburger Archiv für Gesangskunst HAG 1901

The Snow Maiden, Op. 12: Incidental Music

Anatoli Ivanovich Orfenov (tenor), Y. Bespalko (clarinet and bass clarinet),
Moscow Radio Symphony Orchestra and Chorus,
Alexander Vassilievich Gauk (conductor). rec. 1951

LP: Melodiya D 06291/4 (1960); LP: Monarch MEL 702/3

(*Excerpts only. Lel's three Songs missing. Z.A.D. appears only in the finale*): LP: Concert Hall Society CHS 1301

LP: Chant du Monde LDGX A 8054; CD: Arlechino ARL 133/134

(No. 7: *First song of Lel*)

78: USSR 19108/9; 78 microgroove: USSR D 00669/70 (1952)

LP: Melodiya M10 42623/4 (1983); LP: Chant du Monde LDM 8070

LP: Rubini GV9; CD: Preiser 89066 (1993)

(No. 8: *Second song of Lel*)

78: USSR 19108/9; 78 microgroove: USSR D 00669/70 (1952)

LP: Melodiya M10 42623/4 (1983); LP: Chant du Monde LDM 8070

LP: Rubini GV9

(No. 15: *Third song of Lel*)

78: USSR 19110/11; 78 microgroove: USSR D 00669/70 (1952)

LP: Chant du Monde LD-M 8134

To Joy (1865)

Nataliya Petrovna Rozhdestvenskaya (soprano), Georgi Pavlovich Vinogradov (tenor), Alexei Korolyov (bass), Moscow Radio Symphony Orchestra and Chorus, Alexei Matveevich Kovalyov (conductor).
rec. 1949

LP: Melodiya D 08645/6 (1961)

Whether day reigns, Op. 47, No. 6

Berta Markovna Kozel (piano). rec. 1958

LP: Melodiya D 4714/5 (1958); LP: Melodiya D 0007003/4 (1960)

LP: Melodiya D 08555/6 (1961); LP: Melodiya D 0009677/8 (1962)

LP: Melodiya D 011813/4 (1963)

CD: Melodiya SUCD10 00202 (1991)

CD: Russian Disc RD CD 11 342 (1994)

CD: Hamburger Archiv für Gesangskunst HAG 1901

CD: In Sylvester book of Tchaikovsky songs ISBN 0-253-34041-1 (2002)

CD: Guild GHCD 2281/84 (2004)

Zemfira's Song (1857-60) ('Dreadful old Husband')
Alexander Pavlovich Dolukhanian (Berta Markovna Kozel?) (piano).
rec. 1948
LP: Melodiya D 00668 (1953); LP: Melodiya D 8603/4 (1961)
LP: Melodiya M10 35697/700 (1974)
CD: Russian Disc RD CD 11 342 (1994); CD: Guild GHCD 2281/84 (2004)

Traditional (Armenia)

Ele-kele
CD: In Yakovenko book (2003)

Kele Sato
LP: Guirak LP 3

Pakh akhpiur
A.P. Dolukhanian (piano). rec. 1949 arranged by Dolukhanian
78: USSR 16926/7 (1953)

Traditional (Greece)

1. Duru, duru; 2. Lafina
Berta Markovna Kozel (piano).
LP: Monitor MC 2029 (1958)

Traditional (Hungary)

The Cranes are flying
Moscow Radio Symphony Orchestra, Alexei Matveievich Kovalyov
(conductor) arranged by Frankeli, rec. 1954
78: USSR 23858/9
LP: Melodiya D 0008941/2 (1961)

Traditional (Russia)

A Moldavian girl and a gypsy
Orchestra, Senekevich (conductor). rec. 1953
Melodiya Reference number D 13000

1. Deep river; 2. With you, Johnny, with you
Berta Markovna Kozel (piano).
78: USSR 26276/7, rec. 1956

Verdi, Giuseppe (1813-1901)

Aida: Act I--Ritorna vincitor!
Moscow Radio Symphony Orchestra, Gennadi Nikolaievich
Rozhdestvensky (conductor). rec. 2 Feb. 1967 (live)
LP: Melodiya M10 43971/2 (1983)

Ave Maria (1880)
Moscow Chamber Orchestra, Rudolf Borisovich Barshai (conductor).
rec. 1958
LP: Melodiya D 4562/3 (1958); LP: Melodiya D 0006279/80 (1960)
LP: Melodiya D 00015361/2 (1965); CD: Guild GHCD 2281/84 (2004)

Don Carlos: Act IV--O don fatale

1. Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).
rec. 15 January 1954 (live)
CD: Russian Disc RD CD 15 023 (1995)
2. Moscow Radio Symphony Orchestra,
Alexei Matveievich Kovalyov (conductor). rec. 1955
LP: Melodiya D 2858/9 (1956); LP: Melodiya D 0007003/4 (1960)
LP: Melodiya D 08057/8 (1961); LP: Monitor MC 2029 (1958); LP:
Chant du Monde LDX 78761; Cassette: Chant du Monde K343
CD: Preiser 89066 (1993)
3. Nina Svetlanova (piano).
rec. Philharmonic Hall, Leningrad, 13 December 1961
CD: JMR CD 003 (2003)

Otello: Act IV: Mia madre aveva una povera ancella...Ave Maria

1. Moscow Philharmonic Orchestra, Grigory Stolarov (conductor).
rec. 15 January 1954 (live)
CD: Russian Disc RD CD 15 023 (1995)
2. Moscow Radio Symphony Orchestra,
Gennadi Nikolaievich Rozhdestvensky (conductor). rec. 2 Feb. 1967
LP: Melodiya M10 43971/2 (1983) (live)

Wolf, Hugo (1860-1903)

Gedichte (51) von Goethe: No. 9: Mignon IV ('Kennst du das Land?')

Berta Markovna Kozel (piano). rec. 1956 (in Russian)

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Gedichte (51) von Goethe: No. 11: Der Rattenfänger (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Gedichte (53) von Eduard Mörike: No. 12: Verborgenheit (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Spanisches Liederbuch: No. 13--Seltsam ist Juanas Weise (in Russian)

Berta Markovna Kozel (piano). rec. 1956

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Spanisches Liederbuch: No. 16: Wenn du zu den Blumen gehst

Berta Markovna Kozel (piano). rec. 1956 (in Russian)

LP: Melodiya D 3102/3 (1956); LP: Melodiya D 4980/1 (1959)

CD: Guild GHCD 2281/84 (2004)

Note 1: The entry "CD in Yakovenko book (2003)" refers to a CD included in the book *Zara Dolukhanova* by Sergei Yakovenko (2003) ISBN: 5-901976-19-3

THE ONES WHO GOT AWAY

PHILIP BROZEL

THE FORGOTTEN TENOR

by

Henry Hymos



"My great uncle was a singer." So remarked one of the people from my music appreciation class. A few questions elicited the fact that the great-uncle in question was a tenor named Philip (Feodor) Brozel, who sang at Covent Garden with Adelina Patti when she gave her farewell performances. This was easy enough to confirm: in 1895 Adelina Patti made her last appearances at Covent Garden singing two performances each of three of her favourite operas. On 11 and 15 June she sang Violetta in *La Traviata*, with Fernando De Lucia and Mario Ancona as the Germonts; on 19 June she was Rosina in *Il Barbiere di Siviglia*, with Ancona as the Barber, and gave her final appearance at Covent Garden in that role on 4

July. On 24 and 28 June she sang Zerlina in *Don Giovanni*, with Victor Maurel as Giovanni and Philip Brozel as Ottavio. This was just one of a large number of roles Brozel sang at Covent Garden as part of a career that took him to major opera houses in Europe and America. To find out more about him required a long journey of discovery, which began with learning all that the family could tell me about this 'forgotten tenor'.

He was born in St Petersburg, probably in 1868. It was soon evident he wished to become a singer. When the prospect of being conscripted into the army loomed, he made his way to Hamburg and thence to London, where he hoped to become an opera singer as quickly as possible. Initially, he worked in a clothier's warehouse until he had enough money to sign on at The Guildhall School of Music, where he had the good fortune to acquire a sponsor, who sent him to The

Royal Academy of Music and paid him an allowance of £1 a week, half of which he sent home to his mother. He supplemented his tuition at the Academy with additional singing lessons with a Mr Wilkinson, a teacher not in great favour with the establishment but a good teacher nonetheless. Brozel's first experience on the stage was as Canio, in a student production of *Pagliacci* at the Royal Academy. His success as a student gained him the 'Evill' prize for best tenor, plus a Bronze Medal for singing and a Silver Medal for acting. His success as Canio resulted in a contract with Sir Augustus Harris to sing at his forthcoming Royal Opera Season at Covent Garden Opera House. Apparently, Harris offered the young man £10 per week to appear during the season of 1894, to which Brozel replied, "How can I live on £10 per week?" (when he had been living on a twentieth of that sum!) so Sir Augustus increased his offer to £15. Brozel's name duly appeared in the roster for the Royal Opera Season, 14 May – 30 July 1894, and he made his début as Canio, sharing the role for nine performances of *Pagliacci* with Fernando De Lucia and Charles Bonnard. He sang Canio again in the 1895 Royal Opera Season and also, on 8 June, created the title role in the new English Grand Opera *Harold; or The Norman Conquest* by Frederic Cowen. Three performances were given, with a cast that also included Emma Albani and David Bispham. In June came two memorable performances as Ottavio with Adelina Patti and Victor Maurel.

In September 1895, Brozel made his first appearance in one of conductor Henry Wood's 'Promenade Concerts' at the Queen's Hall, London. In his autobiography (*My Life of Music*, 1938), Sir Henry Wood singled out Brozel for comment:

At the thirty-fourth concert I introduced a robust tenor - Philip Brozel - who sang the Flower Song (*Carmen*). Brozel modelled his singing on Jean de Reszke's with excellent results. Later I taught him his Wagner.

The reference to Wagner refers to an occasion five years later, when Henry Wood presented three special Saturday afternoon concerts devoted to Wagner (with a Beethoven symphony in each) at the Royal Albert Hall (16 and 30 November and 14 December 1900) and he enlisted Brozel to sing the tenor roles, with Marie Brema, Kirkby Lunn, Frangcon Davies and Olga Ouroussoff (the conductor's wife).

The 1895 season with Patti was Brozel's last as a member of the Royal Opera Company. Thereafter, whenever he was in Britain, he concentrated on singing opera in English. This was the great era of touring companies, which performed opera in theatres throughout the country, including those in London. So, from 12 October to 9 November 1895, Brozel returned to Covent Garden with a company founded by the husband-and-wife team of soprano Fanny Moody and bass Charles Manners. He sang the leading tenor roles in *Carmen* (3 performances), *Faust* (3) and *Pagliacci* (2). He returned to Covent Garden for further Autumn Seasons in 1897 and 1902. The first of these was as a member of the Carl Rosa, with whom he sang Don José in *Carmen* and the title roles in *Lohengrin* and *Tannhäuser*. On 23 October 1897 he created another role in an English, or rather Scottish, grand opera. Greenock-born Hamish MacCunn's *Diarmid* was one of a number of works written at about this time based on Gaelic mythology, but, although it was considered a success in its day, like Cowen's *Harold*, it quickly faded from view. That year, Brozel gave a command performance for Queen

Victoria at Balmoral. The 1902 Autumn Season at Covent Garden was given by the Moody-Manners Company, at that time a very active concern with two opera companies 'on the road'. The season opened on 25 August with Zélie de Lussan as Carmen and Philip Brozel as Don José. Brozel went on to sing Manrico in *Il Trovatore*, Canio in *Pagliacci* and the title roles in *Lohengrin*, *Siegfried*, *Tannhäuser* and (for one performance) *Tristan* with Blanche Marchesi as Isolde.

Two impresarios, Maurice Grau and Henry Savage formed a company called Metropolitan English Grand Opera to perform in the USA. They opened on 1 October 1900 at the Metropolitan Opera House, New York, where they remained until 15 December, then toured New York State, Pittsburgh, Washington, Boston and other cities before returning to the Metropolitan on 8 April 1901. Brozel's colleagues included Zélie de Lussan, Harry Hamlin, Homer Lind, Lemprière Pringle and Clarence Whitehill. They performed *Aida* (in which Brozel sang Radames for the first time), *Faust*, *Tannhäuser*, *Mignon*, *Carmen*, *Trovatore*, *Lohengrin*, *The Bohemian Girl*, *La Traviata*, *Roméo et Juliette*, *Cavalleria Rusticana*, *Pagliacci*, *Martha*, *The Mikado* and, on 10 November 1900, *Esméralda* by Goring Thomas, with Philip Brozel as Phoebus and Grace Golden as Esméralda, with Lemprière Pringle, William Paull and Grace Van Studdiford.

On his return to England in 1901, Brozel rejoined the Moody-Manners Company, singing his old roles but adding the title role in *Siegfried*, which brought him fresh laurels. While in America, Brozel had been awarded a grant from a financial institution to focus on Wagner and he used this to study with Leo Blech in Prague. In 1902, between two more seasons with Moody-Manners, he visited the Bayreuth Festival at Madam Wagner's invitation and sang the Steuermann in *Die fliegende Holländer* and one of the four Squires in *Parsifal*. At the Moody-Manners Autumn Season at Covent Garden (25 August – 27 September 1902) Brozel was the only tenor for *Tannhäuser* (5), *Lohengrin* (4), *Tristan* (1), *Siegfried* (1) as well as Canio (4). At this time he was also elected Fellow of the Royal Academy of Music.

In 1903 he went to Prague to sing his usual roles then moved to Munich for a year, taking the opportunity to re-study some of his Wagner roles with Felix Mottl. In 1905, he was invited to the Stadttheater Mainz, where he again sang his Wagner roles, adding Walther in *Die Meistersinger* and singing in *Le Prophète*. He also created there the title role in *Die Liebesgeige* (*The Hunchback of Cremona*) by the English composer Alick Maclean on 15 April 1906. During his two years at Mainz, he sang as a guest at Frankfurt, Cologne, Hanover and Berlin, and was three times engaged for Wagner Festivals at Budapest, getting wonderful receptions and eulogistic notices on each occasion. In 1907 he was engaged for Vienna Hofoper (now Staatsoper) as one of its principal tenors. His marked success in Wagnerian roles was followed by a veritable triumph as Eléazar in *La Juive*, with the applause after his big scene unparalleled. During this season he alone sang Eléazar and the title role of *Otello*.

At this time, having been made a very tempting offer by the Moody-Manners Company to come back to Britain, he accepted and, for the next two years, until the No. 1 company was disbanded in 1910, he appeared in *Samson and Delilah* and *Rienzi* as well as all his long-established roles. He made a final appearance at Covent Garden as a replacement for an ailing Franz Costa as Herod in *Salome* for one performance on 26 December 1910. Although he sometimes appeared as a guest at German festivals until 1920, the severe strain of his career began to tell

on his constitution, and he retired early from the operatic stage. It is understood that he was offered a professorship at the Royal Academy of Music, but he decided to teach privately. He opened a singing academy called Philip Brozel's Conservatoire, where he offered training in operatic singing, acting and voice culture at Cleveland Lodge, St Margaret's-on-Thames, now part of Richmond. His obituary appeared in *The Musical Times* on 1 March 1928.

During this research I have been in contact with his descendants on three continents, who state that family lore has him making two records. I have been unable to trace them but, as usual, we live in hope that someday, somewhere, they will surface. The foregoing is not meant to be a definitive biography because, as with most forgotten or overlooked singers, some details are sketchy and one or two statements have had to be taken at face value. It is hoped that further details may surface and we will know a little more about a forgotten singer.

I would like to thank the following: David Mason, for his great encouragement and help, Stanley Henig and Robert Bunyard, plus all of those people to whom I have spoken, or have nagged and badgered.

ADDENDA & CORRIGENDA

VANNI MARCOUX

Our thanks to the following readers, who kindly sent in the following addenda or corrigenda. Their names are acknowledged in parentheses:

No. 22. I have Take 2 on a Disque pressing of DA 934.

No. 28. I have a very clearly marked Take 3 on VA 50.

No. 44. Was also issued on VA 54.

No. 72. Was also issued on HMB 12, coupled with No. 71.

(Graham Bridges)

2PG 1647 of 8 June '34 is an unused version of *Boris: J'ai le pouvoir*. That also gets rid of a previously unknown item.

OW1588/1589 are not by Vanni Marcoux but are bagpipes from Quimper recorded in August.

OPG1253/1254 are not missing. These are the 2PGs already listed.

No. 126. This is 50-3005

No. 127. This is 50-3006 and is probably OG299-1.

OPG300-1 is probably 50-3007 K6914

OPG301-1 is probably 50-3008 K6914, but these could be wrong.

OLA636 and 637 have not been identified but are most probably unissued VMs.

(Alan Kelly)

No. 106 is incorrectly given as *Sans Famille* (film): Les Loups. This should be 'Le Soldat de Marsala' by Gustave Nadaud.

(Lewis Hall & Jan Neckers)

For emendations/additions to LP numbers, see page 57.

RECORD REVIEWS

Pietro MASCAGNI (1863-1945): Cavalleria Rusticana (1890)

May Blyth (Santuzza); Marjorie Parry (Lola); Justine Griffiths (Lucia); Heddle Nash (Turiddu); Harold Williams (Alfio). Chorus and Orchestra of the British National Opera Company, cond. Aylmer Buesst, Recorded 1927

Ruggero LEONCAVALLO (1858-1919): Pagliacci (1892)

Miriam Licette (Nedda/Columbine); Frank Mullings (Canio/Punchinello); Harold Williams (Tonio/Taddeo); Heddle Nash (Beppe/Harlequin); Dennis Noble (Silvio); Chorus and Orchestra of the British National Opera Company, cond. Eugene Goossens II, Recorded 1927

Divine Art 27805 (2 CDs)

112 mins.

(Available from record stores and mail order outlets or from www.divine-art.com)

Following hard on the heels of their very welcome *Elijah* comes Divine Art's restoration of the 1927 British National Opera Company recordings of 'Cav and Pag' sung, naturally enough, in English, in the occasionally wincing words of Frederic E Weatherly. The BNOC rose from the ashes of Beecham's Opera Company, which had collapsed in 1920, and it fulfilled an important role in British operatic life during the relatively short time it survived, bringing opera to the provinces and giving a good launch pad for several important singers and conductors. It also attracted a number of eminent figures to perform in its ranks: Melba, Teyte, Hislop and Edward Johnson among them.

Recorded complete in 1927, with first-class casts, these are most worthwhile resurrections, though appeal will be specialist. Genuine Italianate voices are, with the possible exception of Nash's, in short supply and the ethos is, inevitably, given the drawing-room tendencies of the libretto, very English indeed. Though the orchestra has been praised in *Cavalleria rusticana* I have to say that the strings sound very thin and few and employ a continuous *portamento* that is unusually obtrusive and pervasive even for the time. The anonymous London orchestra for the 1930 *Elijah* was immeasurably superior. That said, some of the woodwind playing is characterful and impressive and the conductor, the Australian Wagnerian Aylmer Buesst, keeps things cracking on.

Nash is ardent, with characteristic beauty of tone, though even he, a master of perfect enunciation and with a strong Italian training, is confounded by the translation in the *Siciliana*. May Blyth is a successful Santuzza, with an attractive command, if just a touch pinched at the top. Marjorie Parry, Barbirolli's first wife, is an immediately attractive though light-ish mezzo and manages to bring a certain element of flightiness to her role. The great *Elijah* Harold Williams is on hand as Alfio. His enunciation was probably second only to Nash's amongst the cast members but he was less of a stage animal. His forte was oratorio and also ballads and he can sound rather wooden here, which is a pity, especially as he doesn't seem in his best voice (he's better in *Pag* and better still in the 1927 Beecham *Messiah* – Williams was very busy in the recording studios that year). The little-known Justine Griffiths fares well as Lucia; she's rare on record and little biographical information has seemingly survived. Elsewhere there's a

credible and creditable choral balance. Above all, however, it's Nash who rises to the top by virtue of his virility, his elegant and passionate declamation and his sheer tonal effulgence. His peak is, in English, 'Mother, that wine burns me'.

As with the companion opera the full English text is printed but there are some blips with the tracking (for example No. 7), which is not properly synchronized with the text.

Pagliacci saw Eugene Goossens II (also known as Senior to distinguish him from the rest of the Goossens dynasty) assuming the conductorial role. He has the same small body of slithery strings at his disposal and the same characterful winds. Williams is in better voice as Tonio but the focus falls inevitably on the histrionic figure of Frank Mullings. He was by all accounts a great actor-singer and Beecham for one was almost in awe of him, an all but unparalleled position for the singer-disdaining baronet. The records, however, leave a very mixed impression; certainly of great personality and penetration, but the voice itself is utilitarian and decidedly un-beautiful. In his notes Andrew Rose tries to mount a defence of Mullings by claiming that his records "more than most" suffer from being transferred at the wrong speed – but this surely applies to any singer of that period. The evidence of his recordings is that the voice was not an instrument of any appreciable beauty and that the vocal production, as such, was, frankly, all over the place. Nevertheless the theatrical self-belief is palpable and the stage magnetism implied – though very much to be taken on trust.

Miriam Licette, a singer I greatly admire, is an excellent but very English Nedda. Nash appears once more as Beppe, but there's much less for him to do and, for once, he seems to lack his usual tonal allure. It's really only in the upper register that he becomes the characteristic Nash – in his exchanges with Licette's Columbine – and displays something of his *tenore di grazia*. The young Dennis Noble makes a good showing as Silvio.

As for technical matters there is some blasting along the way and Williams suffers most from this recording problem. I have neither of these sets on 78 but did dig out an extract from the Leonecavallo on Pearl. Pristine Art has managed to reduce surface noise to a bare minimum and retain a very reasonable sense of openness. But, after listening to the no-nonsense Pearl, I did rather miss that degree of treble openness at the top and would have welcomed a touch of surface noise to get it. Good cast lists and a libretto complete another welcome restoration from Pristine Audio. Why not Nash and Licette in Wallace's *Maritana* next?

Jonathan Woolf

THE JOHN MCCORMACK ACOUSTIC EDITION

- CHE 44407-9 (*) Complete 1904-6 (pre-Odeon) & 1910 Recordings (83 tracks)
- CHE 44405-6 (+) Complete 1911-1912 Recordings (43 tracks)
- CHE 44400-1 (*) Complete 1913-1914 Recordings (53 tracks)
- CHE 44390-1 (+) Complete 1915-1917 Recordings (52 tracks)
- CHE 44384-5 (+) Complete 1918-1922 Recordings (49 tracks)

Two-disc (+) or three-disc (*) CD-ROM sets (CHE 44400-1 is charged as for a two-disc set). All produced by and available from Cheyne Records, PO Box 132, Tunbridge Wells, Kent, England, TN1 2XF. www.cheynerecords.co.uk

From the Cheyne McCormack Acoustic Edition, the 1906-9 Odeons (4 CDs) were reviewed by Alden Small in Volume 49 No. 2; and the 1923/4 recordings (2 CDs) by the present reviewer in Volume 50 No. 3. The 280 tracks in the sets listed above, added to those already reviewed, provide us with every known surviving McCormack recording emanating from the acoustic recording period – 1904-24 in McCormack's case. Cheyne has also done a McCormack Electrical Edition, the 1925-38 sections of which I reviewed in Volume 50 No. 2.

What a huge enterprise that simple opening paragraph describes! Bells should be rung and knighthoods handed out to mark the occasion. When I started collecting McCormack records in the early 1950s I had no idea what he had recorded and when. It was safe to assume that the modest listing in the HMV catalogue was far from the complete story, but just how far is something that constantly amazes me – perhaps more so now that I can listen through the marvellous medium of the CD to every known McCormack side than during those years when one suspected that there were long lists of unheard titles but did not know what they were.

The sets under review start with 58 recordings of Irish songs (including many repeats) made either on cylinders or Gramophone & Typewriter discs between 1904 and 1906. These are not a good introduction to the recorded art of the singer; some, indeed, are painful to listen to because of the difficulties of [a] finding such early recordings in good condition and [b] transferring them (especially the cylinders) to the modern medium. Lover of McCormack's records that I am, I cannot find much enjoyment in these early efforts, even those transferred from mint or very good copies. The singer's art was raw and unrefined and this is brought home dramatically through the juxtaposition, on CD2 of the first set, of McCormack's last cylinder recording, made in December 1906 and his first published Victor recording of January 1910. Try as I might, I cannot hear that this is the same singer. To convince myself of that I have to interpose between them the 1906-9 Odeon recordings (not strictly a part of this review, as detailed above), when the development of the rather plaintive Irish crooner of 1904, via his training in Italy, into the sophisticated world-class opera singer of 1910 becomes evident. Notwithstanding all that, I regard the pre-Odeon sides as important historically and would not be without them. McCormack collectors (especially those who own Volume Seven of the Pearl-Opal McCormack edition, also produced by Brian Fawcett Johnston, issued in 1991) will know what I mean and what to expect from them. Newcomers to the singer should not be put off by these early recordings and might advantageously postpone playing them until after hearing and appreciating a generous sampling of the wonders to be found among the 1910-22 material.

And what joys that will bring...The set discussed above switches abruptly, as described, from a 1906 cylinder to a 1910 Victor in two consecutive tracks towards the end of the second of the three CDs. The rest of the set is unalloyed joy, containing a higher proportion of operatic selections than there would be in later years. At this point it is pertinent to comment on the quality of the transfers and in particular the speeds. The former are totally honest and the latter contain nothing controversial, at least for this listener. Keys and speeds are printed, along with matrix numbers and dates of recording, for every track. The essential 'rightness' of these matters of pitch and speed on these Cheyne productions is a great boon, for it cannot be denied that many earlier transfers of McCormack

recordings offered to the public on LP or even CD labels (including some that should have known better) played either too slow or too fast, sometimes ridiculously so. I recently re-mastered a track into a new version that sounded much more like McCormack and there is a difference of 40 seconds in the playing time.

The last CD of the first set and the first of the second contain the concerted items McCormack made with Melba, Destinn and Mario Sammarco, among them the fine duets from *Il Barbiere di Siviglia* and *La Gioconda*. When it comes to the duet from *I Gioielli della Madonna*, recorded in 1912 with Louise Kirkby Lunn, Cheyne has had the imaginative idea of including five further sides from the same opera: two of orchestral intermezzi and three of arias by Sammarco, all recorded at the same session or within days of that of the McCormack/Kirkby Lunn recording. Useful, this: I cannot think how one would hear them otherwise.

As McCormack's work in the studios gradually drifted into a majority of slighter pieces at the expense of opera the latter was not entirely forgotten and, for example, two arias from *Mefistofele* and one from *I Pescatori di Perle* from December 1912 give immense pleasure. Among the lighter songs from that period the most beautiful is surely Alberto Bimboni's *Sospiri miei, andate ove vi mando* (NOT the meaningless 'mi mando' as I have seen it printed). This is such a lovely song that I often wonder at the lack of competitive versions from the tenors of McCormack's and later eras; mind you, I doubt that many of them would be able to float such a delicate, gossamer line, and none of them would be able to produce such a heart-stoppingly lovely final phrase ...*col sangue mio*. This is two minutes and ten seconds of unique vocalising and is alone worth the price of the whole set. From the session that produced *Sospiri miei...*, the preceding matrix is the old Irish air *The low back'd car* and the following matrix is *Say 'Au revoir' but not 'Goodbye'*, and no three consecutive tracks in the entire McCormack discography better illustrate this mastersinger's ability to colour and convey differing moods and sentiments through purely vocal means; there are no 'Gigli sobs', no 'Tauber breaks', no chuckles, gasps, indrawn breaths.... And yet there *are*: they and many another emotional or communicative device are all there, invisible, hidden in the vocal line and made known to the listener subtly and with an economy of means, born of an astonishing technical mastery that cannot but leave us breathless with admiration.

I cannot leave 1913 without mentioning McCormack's *Questa o quella* from Verdi's middle-period opera *Rigoletto*. I have about 90 versions of this *ballatella* and once wrote an article discussing them for *The Record Collector* readers. The editor very wisely rejected it, but perhaps I might be allowed to reveal that this 'philandering Irishman' version was in my top five (since you ask, Caruso on DA 102, Schipa on DA 885, Björling on DA 1837 and Petre Munteanu on a DGG EP were the others). And, here we go again, *Questa o quella* directly follows *Just a little love, a little kiss* and is followed by *Nearer my God to Thee*. It would be scarcely possible to find three such differing emotional messages in three consecutively recorded pieces, and the magician does it again. And after those three, in a duet with the delectable Lucy Marsh, McCormack makes one yearn along with him for home, hearth and mother in *Votre mère avec moi sortait de la chapelle* from *Carmen*. Coincidentally, I had just finished listening to a recording of a live performance of *Carmen* with Albert Lance as Don José before turning to this review. Lance made no effect whatsoever on me with such phrases

as *un baiser de ma mère* or *ô souvenir du pays*, whereas McCormack, despite his Irish-accented French, had me there on the hillside with Micaëla wondering what the devil I had got myself into.

Among 1915's gems is a simple song entitled *When my ship comes sailing home*. Listening to Mario Chamlee (Archer Cholmondeley) in the same song on Brunswick shows how McCormack was head and shoulders above the opposition. Listen to his concluding words ...*there is love in your eyes, when my ship comes sailing home*, in a single breath and with two of his inimitable *pianissimi* on 'eyes' and 'home'. Wonderful! Chamlee, sterling artist that he was, is but workmanlike in the comparison. A further contrast is germane here: *When my ship...* is one of the McCormack acoustics that I owned as a teenager, having found it as a single-sided HMV in a junk shop, and I consider the Cheyne transfer on this CD to be better than the original was on my 78rpm equipment.

Another Italian song, Mattei's *Non è ver*, this time from 1916, is a fine performance (Italian was far and away the best of McCormack's foreign languages) and again the lack of other versions surprises (among tenors I know only of Gaetano Bardini live in concert from Volendaam, of all places, and just one other version - an appreciable one - by the baritone Igor Gorin). Also from 1916 is the amazing *Il mio tesoro* from *Don Giovanni*, a record that deserves its legendary status for it is perhaps the most technically perfect piece of operatic singing on record.

But it would fill this issue of *The Record Collector* to go on picking out the flawless diamonds from the jewel casket that is McCormack's 1910-22 recorded legacy. Each is unique, whatever its language, its sentiment, its 'seriousness' or lack of it; each reader will have his favourites and each newcomer to these records will soon find his.

One of the joys of the Cheyne McCormack edition is that all surviving alternate takes, and several originally unpublished items, are included. I will not hear any criticism of one or two of these being from less than perfect copies – all are fabulously rare, some are unique, and I would have them thus in preference to not at all.

These sets pay tribute to arguably the greatest singer ever to have recorded; they have extensive documentation (albeit somewhat amateurishly laid out but not less valuable for that), much of it not easily obtainable elsewhere; they have been compiled by a knowledgeable enthusiast who loves his subject and knows him as few of us ever will; they are happily transferred at the correct speeds; they are cheap; they are a joy; listening to them is to be indeed "*beneath the quivering leaves, where shelter comes at last*". Buy them or forever regret the loss.

John Banks

ELISABETH SCHUMANN

Arias from *Fidelio*, *Der Freischütz*, *Mignon*, *Le Nozze di Figaro*, *Don Giovanni*, *Der Wildschütz*, *Faust*, *Die Entführung aus dem Serail*, *Fra Diavolo*, *Hänsel und Gretel*, *Die Zauberflöte*, *Exsultate, Jubilate* and one Strauss song.

Naxos 8.111098

20 tracks

77 mins.

The recordings here consist of four Edisons from 1915 (from the time of Schumann's single Met season) and fourteen Polydors made between 1920 and 1923. Owing to a shortcoming occasionally found in Edison records,

Schumann's account of Marzelline's aria from *Fidelio* suffers from a lack of upper resonance. Fortunately this is not nearly so pronounced in the other three items of this group: two arias of Ännchen from *Der Freischütz* and Mignon's 'Connais-tu le pays?' (in German). These three convey Schumann's typical clarity and incisiveness.

Among the Mozart arias included here - two of Cherubino's, two of Blondchen's and two of Zerlina's - all are sung in German and well characterized and performed with great charm. However, as a boy, I remember cherishing the soprano's electric recordings of Mozart in Italian. Her earlier German Mozart discs, with their tell-tale *portamenti*, so typical of Mozart style in the early 1920s, capture the soprano's voice, full of youthful charm and brightness. These glimpses of her emerging potency in these German traversals of Cherubino's and Susanna's arias reveal a beguiling and technically proficient lyric soprano in all its youthful freshness. Her 1923 version of Pamina's 'Ach, ich fühl' for its finely-shaded moods I find unforgettable.

What many listeners should find particularly interesting are two not-so-frequently encountered arias. One is that of the Baroness from Lortzing's *Der Wildschütz*, 'Auf des Lebens raschen Wogen', with its contrasts of agitation and calm charmingly discriminated, with the *coloratura* passages dispatched with sovereign ease. My personal favourite of the offerings here, and well worth the record price for itself alone, is Schumann's singing of Zerlina's 'Quel bonheur' (here in German) from Auber's *Fra Diavolo*. The insinuating charm and grace of this performance is truly irresistible.

She sings Mignon's nostalgic 'Connais-tu le pays?' with Goethe's original text. The first word of 'Kennst du das Land?' stretches over three notes of Thomas's 'Connais-tu'. Marguerite's bijoux are encountered as 'juwelen'; Schumann enthuses over them with contagious excitement and tidy trills. Even better is the soprano's account of Gretel's awakening from Humperdinck's *Hänsel und Gretel*. Schumann projects the character's feelings of wonder and excitement with an extraordinary immediacy of identification.

The Richard Strauss song 'Die heiligen drei Könige aus Morgenland' is a worthy souvenir of Schumann's concert tour of the States with Strauss in 1922, the same year of this recording. The song allows us to hear Schumann sing some very long phrases without the slightest sign of strain. Her technical prowess triumphs over the challenges of Mozart's motet *Exultate, jubilate*, here presented with its three movements uncut.

This group of early recordings by Elisabeth Schumann is sure to please those who really listen to singing. There have been any number of sopranos with bigger and showier voices, but very few who communicate so beguilingly her pleasure in the music she sings.

William Ashbrook

EMILIO RENZI (alias Aldo Visconti alias Marcello Ferrero)

Songs and Arias from *Werther* and *L'Arlesiana*

Tima Club CLAMA ML-14. 24 tracks

79 mins.

In spite of the fact that the lyric tenor Emilio Renzi enjoyed a long and distinguished operatic career in the theatre and on radio, his commercial recorded legacy is one that is primarily devoted to internationally popular ballads, Italian and Neapolitan *canzoni*, South American tangos and songs from

feature films.

Emilio Renzi was born on 2nd November 1908 at Faenza, where his parents were farm labourers and the young Emilio also worked on a farm. Both he and his sister had fine voices and, as his vocal talent was discovered and matured, his early studies commenced with Maestra Aida Cnubel Leonardi and later with Manlio Marcantoni. Their methods did not suit him, in fact they had disastrous results so, on the advice of the established tenor Antonio Melandri (1891-1969), he began to take voice lessons from Antonio Toscani, also studying repertoire with Emilio Piccoli, who had been mentor to Tito Schipa. After two years' intense work and now confident in his technique Renzi made his operatic début as Faust in Gounod's opera at the Teatro Sociale, Garlasco on 28 December 1932. Following a series of repeat performances there, he then appeared at the *Teatro Filodrammatici* in Milan as Nemorino on 26 February 1933. Over the next two years he appeared in a number of regional and provincial houses in typical *tenore di grazia* roles such as Elvino in *La Sonnambula*, Nadir in *I Pescatori di Perle*, Almaviva in *Il Barbiere di Siviglia* and Ernesto in *Don Pasquale*. In 1937 he began an association with Italian Radio (EIAR), which lasted until 1978. Singing with colleagues of the front rank he appeared in many standard roles, oratorios, verismo and esoteric modern works by Wolf-Ferrari, Respighi, Dallapiccola, Milhaud, Prokofiev and Stravinsky, including broadcast premières, all of which are a tribute to his musicianship and reliability. He appeared in the Scala première of *l'Oca del Cairo* and was also admired in other Mozart roles, which included Belmonte in *Il Seraglio* and Ferrando in *Così fan Tutte* combining broadcasting, concerts and recitals with regular appearances in the many opera houses throughout Italy. During the late 30's and early 40's his recordings were played consistently on the radio and his voice was heard frequently in complete opera broadcasts, so that he became a very popular artist indeed, with a career that was to be mirrored a little later by Francesco Albanese.

Emilio Renzi was a prolific recording artist, making over 300 titles for Excelsius/Italdisco, Cetra, Odeon and Columbia under the pseudonym Aldo Visconti. For Odeon, Voce del Padrone and Fonit he also recorded as Marcello Ferrero (which was derived from his wife's name Marcella Ferrero) and numerous discs for Odeon and a few for Cetra under his own name. In order to judge him in opera it is necessary to listen to the recordings, some taken no doubt from broadcasts, of *Norma*, where he sings Flavio, in his vocal prime as Fenton in *Falstaff*, two *comprimario* roles in *Un Ballo in Maschera*, Max in *La Reginetta della Rose* by Leoncavallo, Balthazar in *Illusion* by Harsanyi, Pellerin in *Volo di Notte* by Dallapiccola, the eponymous hero in *Il Finto Arlecchino* by Malipiero and Vulcan in *Orfeo all'Inferno* by Offenbach.

His voice has that light lyrical and incisive timbre that not only is attractive but also projects well, with his phrasing, even in the most ordinary of songs, being a model of its kind. Easy high notes and fluency in any florid passages make it all the more frustrating that he did not commit to disc versions of testing music that was so much part of his theatrical repertoire, particularly his Rossini and Donizetti roles. In the lighter vein Tima Club has managed to find a few of the early and rare Excelsius recordings, together with some more accessible Odeon titles.

Some of the songs will not be familiar but all are melodious, and to hear him sing *J'attendrai*, made famous by Tino Rossi, but sung here in Italian as

Tornerai, or *Dove e quando?* (*Where or When*) by Richard Rodgers, both are possessed of a charm that is irresistible. As one would expect, his singing of Neapolitan standards like *Maria, Mari* by Di Capua, Leoncavallo's *Mattinata*, *Confidenza* by Tirindelli and *Non t'amo più* by Tosti are delivered with sentiment and perfect style. Private recordings of Tosti's *Malia* and *Tristezza, Ah! non mi ridestar* and *È la solita storia* with piano accompaniment made when he was in his 60's show that he still was able to observe dynamics. The high A sharps in *Ah! non mi ridestar* and the top A natural in *Lamento di Federico* are strongly projected, but the vocal tone is now, understandably after a 40 year career, much harder and under considerable pressure, so that the essential quality of *morbidezza* (tenderness), usually associated with the Italianate voice, is no longer quite so evident. Of the older material on this CD the quality of the transfers is adequate, retaining much of that special 30's brassy 'big band' sound that accompanied this musical genre and that is so well remembered from the original 78 recordings, particularly in compositions by the ubiquitous Bixio, who is represented in this collection. It should bring back nostalgic memories for the older collector and, hopefully, attract the younger ones.

As with other recordings of artists in this series, the CD is accompanied by a substantial booklet. In this case it is 84 pages, contains photographs, a comprehensive biography, chronology and discography, and all are well researched and compiled by Maurizio Tiberi. This is altogether an interesting compilation of recordings of a tenor who surely would have achieved a greater cachet with those collectors interested in fine voices and good singing had he left more demanding solo examples of his operatic repertoire.

Alan Bilgora

ADDENDA & CORRIGENDA

VANNI MARCOUX LP EMENDATIONS

EMI 2908331 is not 2 LPs but 1. The contents should be: 50, 49, 115, 116, 75, 114, 47, 48, 19, 20, 69, 70, 7, 21, 32, 109, 44, 72

Club 99 CL99-101 is correctly listed on 2 LP's and the contents should read:
7, 8, 72, 108, 109, 44, 49, 50, 71, 114, 69, 70, 107, 23, 24, 29, 63, 66, 77, 80, 78,
79, 86, 65, 64, 46, 12, 33, 41, 61, 57, 56, 55, 99, 39, 125, 124, 37, 18.

Club 99 CL99-104 contents should read: 9, 22, 19, 20, 75, 76, 47, 48, 27, 42, 62,
45, 43, 59, 60, 11, 58, 100, 96, 128 ('Envoi de fleurs') (Neville Sumpter)

MIRIAM LICETTE

There were two unpublished recordings by Miriam Licette, prior to Ho1724ac, which are not listed in *The Record Collector*:

19571e, 21 Oct. '15, *La Bohème*: Musetta's waltz song

19572e, 21 Oct. '15, *Roses of Foymeneis*

Also note that nos. 28/32 Ho54021a/54061a should be Ho5402ae/5406ae

(Peter Chaplin)

FRANZ STEINER

by

Christopher Norton-Welsh



Tracing the career of a concert baritone is not an easy task since, apart from his home town, unlike an opera singer there is little way of knowing where and when he or she may have performed. However, with a certain amount of luck and perseverance some idea of their importance in the concert world can be gleaned and, to judge from the number of his records and the companies he recorded for, Franz Steiner must have been of some importance. The frequency with which some of his records turn up suggests too a fair measure of popularity, at least in his early years.

As always, when starting on such a project one consults Kutsch and Riemens [1], knowing that successive editions shed a more accurate light on the artists listed. In Steiner's case there is little information and that little is mainly wrong, even in the latest edition. His year of birth is given as 1876 and the place as Hungary. In a letter to me, his pupil Marko Rothmüller said that Steiner had told him he was born in Kutine, then in Hungary but now in the former Yugoslavia, and that Rothmüller's mother remembered a family of Steiners in that place. Presumably Rothmüller's memory after so many years was a little faulty and only Steiner's family came from Kutine for the following reasons. His Hungarian passport, issued in Budapest on 10 March 1937 and now in the possession of the Orpheus Trust, Vienna, along with a number of other documents from his estate, gives the place as Sopron and the year as 1878. An identity card issued by the 'Federal State of Austria' on 7 February 1936 gives 15 September 1878. Other documents, including an extract from the Mexican registry of foreigners dated 15 September 1941 and giving his date of entry into the country as 10 July 1939, also give 1878. That singers claim to be younger than they really are is nothing new. However, the extract from the register of his baptism into the Roman Catholic faith in St. Stephen's Church, Los Angeles, on 4 July 1939 by the Rev. Mathias Lani with sponsors Miklós János Winkler and Helene Huber, gives the date as 1873. What they all agree on is that he was born on 15 September in the town of Sopron.

At that time, Sopron, or Ödenburg to give the town its German name since at the time Hungary was part of the Austrian Empire, was the capital of the westernmost part of Hungary, now split into a Hungarian province also containing the towns of Györ and Mosonmagyaróvár, and an Austrian part, the

Province of Burgenland, with its new capital of Eisenstadt (Kissmárton in Hungarian) of Joseph Haydn fame. The split was the result of a referendum in 1921. Since the Austro-Hungarian officials of the day were notorious for following the regulations to the letter, it was not difficult through the good offices of Prof. Rupert Berger to ascertain that he was indeed born in Sopron as Ferenc (Franz) Steiner on 15 September 1873. His parents were Ignac (Ignatz) and Julia (née Dür). Duly recorded were also the date of his ritual circumcision on 22 September, the *mohil* being named as Steinhof and the godfather as M.A. Dür. My joy was complete as his marriage in Budapest on 4 March 1905 to Margit, born in Györ in 1878 to Miksa Gold and his wife Leontin (née Fleischmann), was also registered. It is not often that someone living in Vienna blesses the Austrian civil servant mentality! Margit must have died late 1948 or early 1949, since there is a letter of condolence dated 14 July 1949 from Rudolf Bing in the Orpheus Trust files, also regretting the lack of recent contact.

He then disappears for his childhood. He must have come to Vienna around the turn of the century, since his teacher is listed as Johannes Ress of Vienna (who also taught such great singers as Selma Kurz, Melitta Heim, Andreas Dippel and Moritz Frauscher as well as many others with or without important careers). Unfortunately, Ress was not on the staff of the old Musikverein Conservatory - which became the Akademie and is now the Music University - and so I could find no record of his activities in the Musikverein archives. However, the *Deutsches Musikerlexicon* (Lexicon of German Musicians) of 1929 [2], a not very reliable publication in Steiner's case as we shall see, claims he studied with Ress from 1903 to 1904. Franz then studied with one of the greatest Lieder singers of the time, Johannes Messchaert, who taught at the Hoch'sche Konservatorium in Frankfurt. The Lexicon says he studied with Messchaert in Berlin from 1907 to 1908, having been at the Metropolitan Opera, New York, for the season in between - not impossible but highly unlikely as we shall see. Interestingly, some later critics considered Steiner as Messchaert's successor as Lieder singer but, in the absence of any recordings by the older singer, this can be no more than opinion, especially as that was an accolade also applied to Arthur van Eweyk. At any rate a period of study in Berlin would explain why I could find no trace of him before 1909 in the programmes of the Vienna Bösendorfer Saal, the then Viennese equivalent of the London Wigmore Hall as it used to be, which saw both the recitals of the good and the great and the debuts of the young hopefuls and even the class concerts of many Viennese teachers. In this context, it is amusing to note the appearance in 1896 of Gustav Walter, with a pupil of his as supporting artist, Lulu Gmeiner, who soon appeared on her own account also as Lola and then in 1898 as Lula and finally in 1902 as we know her, Lula Mysz-Gmeiner. Of course, it is quite possible that Steiner preferred to appear at the rival establishment, the Ehrbar Saal, but practically no programmes from this important hall have been preserved in the public archives.

In all, he appeared seven times between 1909 and 1912 in the Bösendorfer Saal, one of them merely singing a group of four Brahms songs accompanied by Wilhelm Bopp in a concert devoted entirely to Brahms's works. The other artists were a choir, a string quartet and the pianist Moritz Rosenthal. His regular accompanist was Richard Pahlen, one of the leading accompanists of the time and also his pianist for the series of recordings for the Grammophon Company. His programmes consisted for the most part of the standard four Lieder

composers, Brahms, Schubert, Schumann and Wolf plus Beethoven's 'An die ferne Geliebte'. Unlike so many of the other recitalists of the time - and Lieder recitals were far more frequent than nowadays - he rarely sang the newest compositions, though Hugo Wolf could be considered a contemporary composer, having died only a few years earlier. There was one great exception, however, Richard Strauss and he appears in an all-Strauss programme, with the composer at the piano on 12 December 1910. As he was to have a special relationship with Strauss and their concerts together are well documented both in the material in the possession of the Orpheus Trust and the archives of the Richard Strauss Institute, I shall devote a special section to their partnership later. The Bösendorfer Saal closed down in April 1913 after just over 40 years, having been opened on 19 November 1872 by Hans von Bülow.

Of course he appeared in concerts elsewhere in Vienna. For example, there is a letter dated 8 April 1907 from the Italian Embassy in Vienna, thanking him for a successful concert for the Italian Society. We also find him on 19 October 1912 at the memorial concert for Gustav Mahler in the Wiener Tonkünstler series. Oskar Nedbal conducted. Steiner sang orchestral songs and Hedwig Francillo-Kaufmann sang the soprano solo in the Fourth Symphony.

The *Deutsches Musikerlexicon* claims that he received the Kammersänger title in 1908. However, he did not use it on his Bösendorfer Saal programmes, as one would expect him to do and others certainly did, before December 1912, this being the year when he was awarded the title 'Royal Prussian Kammersänger'. This would, of course, indicate that he was very active in Berlin before this date, which would accord with a period of study there, and explain why his first records were for Anker in Berlin about 1910. He is also given this title at a concert in Bad Ischl on 16 August 1916, when he sang in aid of the Austrian Fund for Military Widows and Orphans.

Another mystery is his operatic career. The *Musikerlexicon* mentions appearances at the Metropolitan Opera, New York, in the 1905-6 season. His pupil Marko Rothmüller wrote in a personal letter that he appeared at the Met in 1908, making his debut with Wolfram in *Tannhäuser*, but that he never sang in any other opera house. This was, of course, second-hand information. The Orpheus Trust possesses a letter from Heinrich Conried dated Zurich, 7 July 1906, which talks of an enclosed contract with a possible prolongation for 1910 and 1911. The operas required are *Aida*, *Un Ballo in Maschera*, *Il Barbiere di Siviglia*, *Don Giovanni*, *Pagliacci* and *Il Trovatore* in Italian, *Carmen*, *Faust*, *Les Huguenots* and *Roméo et Juliette* in French and *L'Africaine* in both French and Italian, the latter because Caruso wished to sing it in Italian. Other roles to follow! A second letter dated 25 September 1906 from Ernest Goerlitz (the Met's General Business Manager) lists the roles for the coming season in the order of importance: *Roméo*: Mercutio; *Carmen*: Moralès; *Bohème*: Schaunard; *Pagliacci*: Silvio; *Tannhäuser*: Biterolf; *Lohengrin*: Heerrufer; *Huguenots*: De Nevers; *Götterdämmerung*: Gunther; *Faust*: Valentin; *Salomé*: Jochanaan - all naturally in the original language. On 28 June 1907 Goerlitz wrote: "If you fetch me out of bed again at midnight, you will arouse my utmost anger. By this I only wish to state that I received your telegramme yesterday at that time and answered it this morning." He goes on to say that after long discussion with Conried they have told Mr. Eugene Dufriche of Milan that Steiner is to study the following roles in French and Italian (as appropriate) with him: Moralès,

Mercutio and Silvio. Goerlitz also mentions the Heerrufer as having already been sung by Steiner and that other roles will be mentioned later. Steiner's passage has not yet been booked since he may have to arrive in New York in good time for further study with Dufriche. This is all very clear and would seem to contradict the Lexicon's dates for his appearances there as 1905 to 1906, except that there is no mention of our hero in Seltsam's Annals, Quaintance Eaton's Opera Caravan or the Metropolitan Opera Guild Annals. What happened?

The Orpheus Trust have other letters relating to an operatic career. The first is from the Viennese theatre and concert agent Gustav Lewy on 4 February 1906 about a contract for Hamburg, giving the fees for the first three years without the usual preliminary guest appearances and awaiting his decision in the nearest future. The second is from the General Intendant of the Munich Court Theatre dated 5 February 1908, offering an audition on the 11th of the month. Fair, if not conclusive evidence of possible engagements but again there is contrary evidence in that the *Deutsche Bühnenjahrbuch* (German Theatre Almanach) for the relevant years does not list him, which it must have if he had been engaged in a German-speaking theatre. Admittedly, like most such works it is not free from errors but most unlikely to miss a soloist singing important roles for a number of years in several houses.

What he certainly did was sing the Herold in *Lohengrin*. There are two letters extant from Eugen Frankfurter of the Süddeutsche Concertdirection, Nuremberg, one dated 11 May 1906 suggesting that a three-year stay at the Nuremberg Theatre would be more advantageous for his development but that he, Frankfurter, would try to persuade the Director to accept only two years. At any rate, an engagement there would be preferable to one in the Austrian provinces. The second, dated 21 November 1907, speaks of Frankfurter's pleasure at getting to know him in Vienna after a performance of *Lohengrin* on the previous Tuesday with Steiner as the Herold, and asking how long he was tied in Vienna. As this could not have been at the Court Opera, I made enquiries at the Volksoper and it turned out to be the first of a series of four performances at that theatre: 19 November, 1 and 10 December 1907 and 21 January 1908 (i.e. after the date of Goerlitz's letter quoted above as having *already* sung the role). For the first and third performances the Elsa was Maria Jeritza (then still known as 'Mitzi', though the photocopies of house posters I received gave no first names), alternating with Josefine Ritzinger, while the Lohengrin was Juan Spivak with Herr Anton and Karl Meister singing the second and fourth performances respectively. Ortrud was Helene Oberländer for the first, followed by Theo Drill-Orridge, with Joseph Schwarz the Telramund for all four performances. The Heinrich was Peter Lordmann with Nikolaus Zec taking the second evening only. The conductor was Karl Gille.

From all the evidence one can assume only that this experience, with possibly another appearance in the role somewhere in the Austrian provinces (though enquiries have not brought anything to light), convinced him that his metier was the concert platform rather than the lyric stage and so he quietly rejected the offers received.

Several people have suggested to me that he had one leg shorter than the other and so a stage career was not really a viable possibility. I have found no evidence for this and the above selection of letters would hardly agree. However, his various official documents all give his height as 1.65 metres (5 feet 5 inches),

which, even those days when the average height was much less than now, was definitely a handicap (except in Italy, when one thinks of Mario del Monaco or Giuseppe Taddei, to mention only two postwar stars).

Apart from giving concerts, there was in those days of comfortable upper middle-class incomes and plentiful cheap servants another way for the concert artist to keep his pocket decently lined. This was by singing at the many house concerts and soirées given regularly by the various hostesses of the city. This tradition lasted until the Second World War and not only in Vienna. One of my singing teachers told me that he probably made more money from such evenings with a five guinea (or more) fee for his services than any other source while he lived in London during the war. I experienced the last remnants in Vienna, ranging from the regular evenings of the concert pianist and Schoenberg pupil Maria Stubenrauch, which had a printed programme and included many later well-known artists like, for example, the Tokyo String Quartet, to concerts given by many an amateur musician who wanted a chance to show off his latest party piece but knew he could not satisfy even his friends with a complete evening. By then fees were out of the question but there was usually something to eat or a bottle of wine and it was a chance to get routine with singing to audiences, both necessary to a young student. Naturally by their very nature such evenings are rarely recorded anywhere other than in the hostesses' or artists' scrapbooks, but in the case of Franz Steiner we do have a source for a few years. One of his pupils was the wife of the Austrian playwright Arthur Schnitzler, best known to non-German speakers as the author of the play behind the film *Carousel*. His wife was a tragic figure who tried various careers in the arts and failed in all of them before finally committing suicide. As her singing teacher, Steiner soon became part of the Schnitzlers' social circle and the author's diary [3] contains frequent references to his singing, either in rare concerts but more often at social evenings, though naturally he does not say whether the singer appeared officially with or without any fee or merely sang impromptu for friends. The notes are laconic in the extreme, often not mentioning more than that he sang but occasionally saying that the composer was Schubert or that he sang beautifully, and apart from private evenings, there is no mention of where his concerts took place.

The first mention of Steiner appears in 1908, recording meeting him and that he was a pupil of Johannes Ress. (This of course did not necessarily imply that he was a pupil at that time, which would have been rather late at age 35.) Three years later, on 4 April 1911, Schnitzler and his wife attended Steiner's concert with Richard Strauss at the piano. The next mention is again three years later, when Olga Schnitzler auditioned with Steiner, who was apparently most enthusiastic and so motivated Olga to return to public singing. Her first lesson with him followed in January the next year. They attended his concerts on 9 February and 4 March 1915. On 17 April he sang Schubert and Brahms "splendidly". This must have been a social event, since there is a discussion about his imminent calling up for military service, a matter which dragged on for a long time, with Schnitzler mobilizing various friends to intervene on Steiner's behalf. On 25 April the adult education centre held a lecture on Mahler with Franz singing the examples. On the afternoon of 24 May he sang Schubert "wonderfully" and on 13 June he again sang "splendidly". On 19 October he is recorded as having sung "very beautifully" and there was another concert with

Strauss on 7 December. On 1 January 1916 there was music at the Steiners' with Olga accompanying Franz. Concerts again in February and March, then Nowowiejski's oratorio *Quo vadis* on 12 April with Steiner as St. Peter. This was the most successful work by the Polish composer Feliks Nowowiejski (1877-1946), who had studied with Bruch and Dvořák, among others, before returning to Poland and remaining there as conductor and university professor. He wrote operas and symphonies and many other works in most genres but none achieved the success of this oratorio, premièred in Amsterdam in 1909 and receiving over 200 performances in 150 cities throughout Europe and America. Another concert is mentioned in this year, on 25 October when Steiner sang "very beautifully". Only one concert is mentioned for 1917, a private affair at the home of Bertha Zuckerkandl, one of the leading hostesses of the time who furthered many of the important contemporary Viennese composers and helped Gustav Mahler fight the Antisemitism rife in the city. Concerts recorded in 1918 are on 11 January, 12 March, 6 April - again with Strauss - 18 June at Zuckerkandl's and 23 November. Another concert came on 12 March 1919, then a house concert at the Schnitzlers' when Steiner sang Schubert and Wolf, further public appearances on 19 April, 16 October and 13 December, which was "particularly beautiful", his singing of Schumann's *Dichterliebe* moving the author to tears. Clearly the lessons had ceased by now and so mentions of Franz are few after this and mainly purely social. We do, however, find mention of a concert on 11 December 1924 and a radio broadcast of Mahler songs on 15 October 1930.

Of Richard Strauss's attitude to Steiner Arthur Schnitzler recorded the following comment on 8 December 1915: "His [i.e. Strauss's] affection for Steiner would be touching if it was not mainly being proud of his own influence."

From Schnitzler's diary it is clear that Steiner was already a noted teacher by 1914, and quite probably earlier. Among his known pupils were Marko Rothmüller, Marta Eggerth, Viorica Ursuleac, Alexandra Trianti and Rudolf Bing. In his autobiography [4] the latter is not very complimentary about his teacher:

My first teacher was Franz Steiner, then Vienna's leading lieder singer, who was a frequent visitor at our house. He took me as a pupil less because of my voice than because of the feeling with which I sang the songs. Because he was himself something of a sentimentalist, Steiner was probably the worst teacher I could have had at the age of sixteen, but fortunately I soon came under the tutelage of Helge Lindberg, a great Finnish bass-baritone who had no use for "expressiveness".

However, in a letter to Harold Holt from Glyndebourne on 27 April 1937 Bing wrote:

Mr. Steiner is the leading Continental Lieder singer. He is the acknowledged successor of the great Messchaert and has, for many years, been Richard Strauss's favourite interpreter of his own Lieder. Kammersänger Steiner has toured the whole Continent with Richard Strauss as Accompanist.....Being the quite outstanding and almost the only authoritative interpreter of 'Das Deutsche Lied', I should think it more than likely that he would find here a tremendous and enthusiastic following.

Of course, Bing was well aware of what was brewing on the Continent and there is no doubt that Franz was a most important Lieder singer, but one wonders what others like Elena Gerhardt, Heinrich Schlusnus or Gerhard Hüsch would have thought of this claim. As the Austrians say: paper is patient....

In addition to biographical details from memory and that he took voice lessons from Steiner from 1930 till June 1932, in his letter of 1 July 1992 to me Marko Rothmüller was much more complimentary, if not necessarily contradictory:

I am trying to tell you only things of which I think I know, or that were related to me at the time. At the time when not yet the acknowledged composer, especially of songs, Steiner introduced songs of Richard Strauss at his Liederabend, with the composer at the piano. I should like to mention here also that I cannot imagine any Lieder interpreter comparable to Franz Steiner, who received the title 'Kammersänger' from the Austrian Government. I have never heard anybody who could come close to the expression Franz Steiner could achieve with his interpretations. One of the many amazing examples was 'Der Feuerreiter' by Hugo Wolf which he presented so vividly.'

He also mentioned that Steiner sang Schubert's *Litanei* in the courtyard of the Vienna Town Hall at the official celebration of the centenary of the composer's death.

Marta Eggerth very kindly sent me the following memoir of her studies with him:

Finally I can answer your letter of the 18th. I am glad to write about Kammersaenger Franz Steiner, especially since I really admired his artistry very much.

I came to Vienna from Budapest at the age of 17 [i.e. in 1929] to be an understudy for Adele Kern in the operetta *Das Veilchen von Montmartre* at the Johann Strauss Theatre - for and by Emmerich Kálmán. As of the 9th performance Adele Kern was out and only I sang the operetta, as Miss Kern's replacement.

I studied singing at the tender age of 11 years old in Budapest and was recommended to continue my studies with Kammersaenger Franz Steiner in Vienna, in spite of singing operetta in the evening. During the daytime studies I learned a bit of 'Schubert' and 'Schumann' repertory from Franz Steiner, since this was really his strong repertoire and my ambition.

He taught me the correct breathing technique, which is so essential, and also never, never try to force the voice. We did relatively few 'gammas' (exercises), but mainly phrasing, interpretation. He never wanted to teach me whatever his interpretation in this particular song or aria, but rather to bring out whatever I had in me.

He was like a fine Schweitzer 'Uhrmacher' ('Watchmaker') and could dig into the most insignificant phrases and make a drama out of it - but always with the greatest respect to the composer.

He not only served the vocal chords [sic], but mainly the "chords of the soul" - which is the most important, especially in Lieder.

Also he gave advice as to diet and 'Verdauung' [digestion]. I learned from him to "live with a voice", which is quite different from any other "normal" human being, because, let's face it, a person with a "voice" is not

a normal human being. The “voice” regiert das Leben [rules one’s life]. At least my life was always around the voice. The voice is only the instrument, what you do with it is, however, up to you.

As you know Franz Steiner’s great friend was Richard Strauss, with whom he did many concerts - Strauss at the piano, he accompanied Franz Steiner in Schubert lieder, and at the end of the concert Franz Steiner also sang some Richard Strauss.

Strauss told Franz Steiner that he should read the ‘Zerbinetta’, which I then studied for a short time, but at that time it was too difficult for me. However, when I made a film in Wien *Leise flehen meine Lieder* Franz Steiner helped me a lot and in a very funny way. The script demanded that I should sing the ‘Serenade’, not perfectly, because the scene was such, that I improvise the singing, so it should not sound “einstudiert” [learned]. This was pretty difficult to do, something that I studied as it was written - correctly - and then “umstudieren” [to relearn] so that it should sound nice, but not perfect. We did it and it was a big success in the film.

Franz Steiner gave me a miniature Schubert album with his dedication, of which I enclose a photocopy.

He and his wife emigrated to Mexico City - since he could not get a visa to the USA - running away from Hitler, as we all did. I did see him and his wonderful wife when I had a concert in Mexico City with my beloved husband Jan Kiepura.

We loved the Steiners very, very much and it is with gratitude to you that you remember this great artist.

The Schubert album that she mentions was a miniature facsimile of the first editions of all three major Schubert song cycles produced for the centenary of the composer’s death in 1928. It must have sold in great numbers for it still turns up fairly frequently in the city even today. Unfortunately, the photocopy of Steiner’s dedication was too unclear to reproduce here.

Another pupil traced was Ralph Herbert, a bass-baritone born 1909 in Vienna, who made his debut as Amonasro at the Vienna Volksoper in 1936 and then went on to make a very respectable career in North America after World War II [5].

Steiner and Richard Strauss

There is no doubt that, once Pauline de Ahna was no longer her husband’s regular concert soloist, our Franz took over this enviable position. I have heard the snide suggestion that he got the job as no one else was prepared to do it but I cannot imagine that Strauss, with his very strong feeling for what was to his own advantage, would have taken on someone who was not a worthy partner, at least not as frequently as they performed together. Certainly Franz had a fair number of Strauss songs in his repertory more or less since the beginning since a letter, undated but presumably about 1913 as they are still on formal terms, offers the following 15 songs for the composer to choose from (Steiner’s order): *Morgen; Befreit; Traum durch die Dämmerung; Heimliche Aufforderung; Wiegenlied; Das Lied des Steinklopfers; Ruhe, meine Seele; Ich schwebe; Im Spätboot; Wasserrose; Ach, weh mir unglückhaftem Mann; Ich liebe dich; Waldseligkeit; Ein Obdach gegen Sturm und Regen*. Strauss made the following programme: *Der Arbeitsmann; Das Lied des Steinklopfers; Befreit; Traum durch die*

Dämmerung; Heimliche Aufforderung. Cello Sonate. Freundliche Vision; Morgen; Ich schwebe; Im Spätboot; Wiegenlied; Cäcilie, thus adding a further two to Steiner's list with still others to follow over the years.

The extant correspondence shows that, despite Pauline's well-authenticated anti-Semitism, there was a great deal of intimacy between the two couples. Many letters tell of the Steiners rendering services like providing a Viennese cook for the Strauss household in Germany and give much family gossip. The Steiners also had a major hand in preparing the new flat when Richard and Pauline moved to Vienna. One also sees the gradual move from the formal 'Sie' to the intimate 'Du', which was then by no means as much a matter of course between colleagues as it is now. In contrast, Strauss and Hugo von Hofmannsthal retained the formal style to the end and their artistic relationship of over 20 years was intimate enough. After the move there are hardly any more letters but this should not necessarily lead one to think that the Jewish Steiners were dropped the moment they were no longer useful. The two flats were not far apart and no doubt in the 1920s both would have had a telephone.

Franz Steiner is mentioned three times in Strauss's correspondence with Hugo von Hofmannsthal [6]. The first occasion is of hearing of Hofmannsthal's movements through friends of 'Herrn Steiner' (24.9.1913). The other two mention staying with the Steiners in the Salzkammergut, when they could meet. The first is a letter from Hofmannsthal (28.7.1917): 'Sie dürften mit Steiners zu tun haben' [you seem to be busy with the Steiners]; the second is dated 4 August 1917 from Strauss to Hofmannsthal saying he will be staying from 9 August in Aschau with 'Steiners' for 8 to 10 days.

Before the partnership took off Franz was already singing the composer's works, as seen from a review in *Der Merker* by Paul Ehlers of an orchestra concert in the Munich Strauss Festival on 25 July 1910. Among others taking part were Edyth Walker, Fritz Feinhals and Wilhelm Backhaus. Steiner and Fritz Broderson apparently took over for Baptist Hoffmann at short notice for a morning concert with Tilly Koenen. "On the other hand, despite his beautiful and well-schooled organ for pieces like the unbelievably suggestive 'Notturno' and the grisly 'Nächtlichen Gang', the Viennese Kammersänger Franz Steiner lacks the gift to interpret them, which is especially important for these songs."

The Richard Strauss Institut, Garmisch-Partenkirchen, lists 49 concerts, mainly recitals together between 1911 and 1926, with a 50th planned for Vienna on 3 January 1927, but apparently Franz was indisposed and did not sing. They admit that this list is probably not complete, since they have evidence to suggest that the compiler could well have missed some events. We have seen that their first Viennese collaboration was in the Bösendorfer Saal on 4 April 1911. This was preceded not quite a month earlier on 7 March in Berlin and another (not in the Institute's listing) on 18 March in the 'Beethoven Hall'. The notes do not list the town in this case. One can assume that the programme was the same but unfortunately, with one exception, no indication of what was sung is given in this listing. In 1912 they left Berlin on 15 February for a tour through Danzig, Königsberg, Prague (2), Graz, Zagreb, Budapest and back to Berlin, all within the month, and with appearances in Frankfurt and Tübingen later in the same year. 1913 saw them in Vienna, Hamburg and Berlin. 1914 took them to Rostock, Schwerin and Paris, where Strauss also conducted the first three performances of his *Josefslegende*. A review in the Viennese *Neue Freie Presse* of their concert in

the Gaveaux Hall tells us little other than that Steiner was “an excellently schooled singer”, well able to cope with the content of the songs and that one of their encores was the ‘*Steinklopferlied*’.

In 1915 they were in Budapest and Vienna - where an anonymous review praises the singer for all the necessary qualities for performing Strauss’s songs but suggests that he should be careful that his soft singing does not fall into sentimentality. The songs mentioned of some 24 sung are *Befreit*, *Waldseligkeit*, *In goldener Fülle*, *Ich schwebe*, *Lied des Steinklopfers*, *Traum durch die Dämmerung*, *Heimliche Aufforderung*, *Freundliche Vision*, *Wiegenlied* and *Ständchen*, with the remark that the best-known Strauss songs are also the best. Ludwig Karpath began his review of this evening with praise for performances of *Eine Alpensymphonie* and *Elektra* on two previous evenings and a reverence for Pauline, who was present. He then notes Strauss’s claim that Steiner is ideally fitted to interpret his songs but suggests that he is probably the only one to know intimately all hundred of them. However that may be, he notes that Steiner does indeed have all the prerequisites for the job: artistry paired with feeling, greatness of concept with fiery élan, beauty of his cello-like voice and superb breath technique. He singles out the rarities *Steinklopfer*, *Gestern war ich Atlas* and *In goldener Fülle*. Another review of the same evening appeared above the initials ‘R.Sp.’, i.e. Richard Specht, who wrote important books about Mahler, Richard Strauss and many others. He says that Steiner had sung many of the songs before but had increased greatly in stature as an artist in the meantime. To the songs already mentioned he adds *Ruhe, meine Seele*, *Ich liebe dich* and *Ach, weh mir unglückhaftem Mann* and mentions that there were many encores at the end of a very satisfying recital. He does, however, note that Strauss the pianist at times had his difficulties with Strauss the composer. By the 1940s, when Strauss recorded a lot of his songs for the radio with many of the then leading Viennese singers, he was quite happy to recompose the accompaniments as he went along. I can only hope that he had done much the same in rehearsal, as from my own experience I know how disconcerting it is when a composer produces a completely new version on the night without any notice or rehearsal. At least the songs recorded were all extremely well known by then and presumably already well anchored in the singers’ repertoires. It was presumably this concert that prompted Strauss to write from Garmisch on 20.12.1915 to Steiner’s wife Margit: “The songs, so beautifully sung by your husband, still echo in my ears.”

Strauss and Steiner were in Graz and Halberstadt in 1916. The following year saw them more active with concerts in Düsseldorf, Cologne, Copenhagen, Oslo (2), Stockholm, Uppsala, Göteborg, Copenhagen again, Cottbus and Munich. Steiner’s estate contains a letter of 30 September 1917 from the composer with the following dates: 20 October Nedhausen, 28 November Cottbus, 7 December Bielefeld, and the suggestions from the Agent Loewenstein: 26 November Kattowitz, 27 November Breslau or Kattowitz, 8 December Hanover or München Gladbach. Strauss also suggests for 1 - 5 April Prague or Königsberg, then Aussig, Reichberg, Teplitz, Prague and Brno. Another letter of 25 October 1917 talks of the Zurich Strauss Woche on 7 - 17 February, followed by 18 - 24 Zurich, Berne, Basle and St. Gallen, and asks if Cottbus on the 28th and Bielefeld on the 7th are still standing. How many of these dates were in fact realized is not apparent from the Garmisch-Partenkirchen imformation.

1918 took the pair to Berlin (2), Vienna, Salzburg and back to Vienna, where it is suggested that they gave the first performance of the Brentano songs, opus 68, on 12 October, though the official first performance was on 30 May 1919 with Birgit Engell and Georg Schumann. In 1919 they sang only one recital in Munich, but then gave four evenings, 19, 25 and 29 January and 1 February 1920 for the Strauss cycle there in Vienna. That year also saw them back in that city in May and then in Linz in June. After this there was only one concert in Berlin in 1921 and one in Vienna in 1926.

Clearly, as suggested by the Institute, the information received is indeed incomplete, as can be seen from the biography of Alma Rosé [7], the daughter of Arnold Rosé, where her professional debut as a violinist is dealt with. This was on 29 July 1922 in the Kurhaus, Bad Ischl, when she was aged 15. In addition to her numbers, Steiner sang songs by Schubert, Strauss, Wolf, Carl Loewe and Gustav Mahler's 'Ich bin der Welt abhanden gekommen'.

In addition, the estate material has a note about a visa for Strauss accompanied by Steiner and Hugo Reichenberger. Another visa is dated 13 October 1922 for Romania but it is not clear whether both artists went on that trip.

Another snippet of interest in this context comes from the book *Meister des Gesanges* (masters of song) by one Steinitzer published in 1920. On page 113 the author mentions the various Strauss singers, naturally giving Pauline pride of place. After one or two others he then says: "Then there are the many mezzosopranos and baritones who put the grateful 'Hymnus' on the programme and ... Franz Steiner with the baritone pieces. The latter of course sang so much in the bright tenor register that, together with what was left of his natural baritone, he sang so to speak with two half voices instead of one complete one."

Other concerts and references

On 2 November 1916 he sang in the Redoutensaal in Budapest in aid of the refugees from Siebenbürgen. Again in Olmütz, now in the Czech Republic, on 5 January 1917 he sang in aid of another war charity fund. He was again in that country on 27 April 1917, singing at a charity concert held by the Society of Music Friends in Mährisch Ostrau.

Der Wiener Tag in December 1930 has a review by 'a.r.':

After a long, all too long time Kammersänger Franz Steiner has again appeared before the Viennese public with a full evening recital. It would be inappropriate to characterize the extraordinary in this event as simply 'sensational' - no, a Lieder recital by Franz Steiner is quite simply an evening of the purest, most inward art.

Right from the layout of the programme, which comprised a group by Schumann, the Pierrot-Lunaire cycle by Max Kowalski, a song each from Rachmaninov and Tchaikovsky and finally a group by Hugo Wolf, expressed the superior artistic understanding of the masterly Lieder singer as typified today almost solely by Franz Steiner. No one who can balance so carefully and sensitively the contrasts in the sequence of individual songs; every minute of the evening was exactly prepared with a truly fingertip feeling for the most subtle nuances. It was wonderful how with a sleepwalking security Franz Steiner traversed the different lyrical

atmospheres and filled with living expression the last, mysterious and incalculable effect....'

The *Neue Freie Presse* for 3 December 1930 gives a similar hymn of praise, though having heard only the second half.

'a.r.' was again the critic of *Der Tag, Wien* on 24 March 1932 with a shorter but equally fulsome notice for a programme of Schubert - with *Totenträgers Heimweh* being especially singled out - Trunk, Korngold, Grieg, Posa and Mussorgsky's *Hopak*. Shorter but equally positive reviews appeared in the *Neues Wiener Tagblatt* on 11 April and the *Neue Freie Presse* on 13 April.

A concert announcement, undated but certainly after 1928, by the 'Konzertdirektion Dr. Hohenberg' says that they had succeeded in engaging the singer "who has not been heard in Vienna for some years" for a concert on Tuesday, 30 November in the Mozart Hall of the Konzerthaus. "Kammersänger Steiner, whose unique recitals are always artistic and social events, is generally accepted as the best Lieder singer of our time. As is well-known, the artist was also the only singer to appear as a soloist at the festivities for the 100th anniversary of Schubert's death and was equally the one who sang the cycle *An die ferne Geliebte* at the Beethoven centenary.

Kammersänger Steiner gave recitals with Richard Strauss in all the musical centres in this country and abroad, is recognized as the best interpreter of his songs and has repeatedly been named as his 'mastersinger' by Dr. Richard Strauss.

In his concert Kammersänger Steiner will present Schumann's *Dichterliebe*, together with a group each of songs by Schubert and Strauss."

It was presumably this concert that was reviewed by Alexander Foldes, chief editor of the *Theater-Tagblatt*, in the issue for 9/10 December 1937, noting the never-ending applause for the programme, which included *Dichterliebe* and groups of Schubert and Strauss songs, resulting in no fewer than six encores before the singer pleaded exhaustion - after all he was now 64. Finally, 'Novak' of the *Pesti hirlap* for 22 December 1937 noted a concert which Steiner - successor(?) to Messchaert, Gura and Heinemann - gave at the Budapest Beethoven Hall. (My Hungarian cannot rise to a translation.)

In his autobiography the late Marcel Prawy, former secretary to Jan Kiepura and Martha Eggerth, long-term Chief Dramaturge of the Vienna State Opera and popular television opera presenter, makes the following reference [8]. Talking about his relatives living on the Mölwaldplatz in the Fourth District of Vienna, he mentions in passing that Steiner, "the master of cultivated Lieder singing", also lived there.

On 16 November 1926 he was offered a contract to teach at the Vienna Academy of Music and Dramatic Art. He was engaged there from 1928 to 1938, when of course he would have lost his position and probably his life in a concentration camp if he had not fled the country in time. He travelled on a Hungarian passport issued on 10 March 1937 and renewed till 1940. It contains visas for the UK (transit) on 16 April 1937 and again on 6 May 1938, France from 19 April to 20 June 1937 and for Belgium (transit) entering on 9 May and leaving 30 May 1938, having been in Hungary in February of that year and again on 17 May 1938 when he obtained a 12 month visa for the USA, entering the country at New York on 24 June 1938, but it would appear that he had little luck with making a new life for himself in that country. We have seen that he was in Los

Angeles for his conversion to Catholicism on 4 July 1939 and we find him in Nogales, Arizona, on 8 July of that year. He left for Mexico two days later. He had obtained letters of recommendation from his former boss Josef Reitler, the Director of the Vienna Conservatory, dated 19 December 1938, the writer Stefan Zweig (11 February 1939), the bass Emanuel List (15 February 1939), composer Erich Wolfgang Korngold (23 February 1939) and Richard Lert, conductor of the San Francisco and Hollywood Bowl Operas and various Californian orchestras (15 February 1939). These were obviously of some use since he became director of the Opera in Mexico City for a number of years. What he did between July 1939 and 1944 is unclear but his estate contains a letter dated January 1943 from the Opera de Mexico offering him \$12,000 for that year. Leopold Stokowski wrote on 9 February 1944, proposing 8 and 10 May for performances of *Parsifal* and again on 17 February saying that he would be coming on 1 April and wishing to start rehearsals at once. This was altered to 2 April in a letter of 25 March. On 14 July 1944 Sir Thomas Beecham wrote to him concerning the use of the Palacio de Bellas Artes for two performances in a Mozart Festival on 17 and 18 July 1944. Ralph Benatzky also wrote on 28 August 1945 about performances of *Im weissen Rössl* (*White Horse Inn*) or *Ein Märchen aus Florenz*. Unfortunately I have no information about when he gave up the directorship.

He was also teaching again and there is a letter of 23 October 1943 from Bruno Walter about Steiner's pupil, a Miss Henriques, with according to the conductor "a beautiful voice of a special and attractive timbre" but apparently little expression. Steiner also opened an opera studio about this time. He was no longer giving public concerts, but the Austrian composer Marcel Rubin accompanied him in private occasions before invited guests from 1942 to 1946. Rubin was especially impressed by Steiner's rendering of Schubert's *Winterreise*, which he claimed was an unforgettable experience. He had hardly ever heard the work sung like that, not so much for the voice (which must have been threadbare by then) but because of the expression.

He was registered on 17 February 1947 as No. 36 of the Hungarian quota, living at Donato Guerra 14, Mexico D.F., though presumably he had various visas or work permits before that. He died in the city on 23 October 1954.

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- [3] Arthur Schnitzler: *Tagebuch*, Verlag der Österreichischen Akademie der Wissenschaften, Vienna (1997) passim.

[4] Sir Rudolf Bing, *5000 Nights at the Opera*, Popular Library, New York (1972) p.16.

[5] Information from Aryeh Oron on Operissimo Website, supplied by Alan Bilgora.

[6] *Richard Strauss - Hugo von Hofmannsthal: Briefwechsel*, Atlantis, Zurich (1964).

[7] Richard Newman, Karen Kirtley: *Alma Rosé. Vienna to Ausschwitz*, Amadeus, Portland, Oregon (2000) p.49.

[8] Marcel Prawy: *Marcel Prawy erzählte aus seinem Leben*, Verlag Kremayr & Schierian, Vienna (1996).

THE RECORDS

ANKER (also Stradivarius, Kalliope, Dekker Musikant, Goldklang etc.)

Berlin: acc. Bruno Wayersberg, 1910? (first advertised 1911)

Die Mainacht (Brahms)

04314 9411 5162

04315 ?

Der Neugierige (Schubert)

04316 9411 5162

04317 ?

Heimliche Aufforderung (Strauss)

04318 9485 5166 259 1056

Traum durch die Dämmerung (Strauss)

04319 9485 5166 259 1056

Pagliacci: Prolog (Sì può) (Leoncavallo) (G)

04587 9412 5163 10032 4201 Majesta 577

Tannhäuser: Lied an den Abendstern (Wagner)

04588 9412 5163 10032 4201 Majesta 577

Die Jahreszeiten: Schon eilet froh (Haydn)

04589 9426 5164

Elias: Es ist genug (Mendelssohn)

04590 9426 5164

An die Musik (Schubert)

04591 9451 10036 4202

Weihnachtslied aus dem Jahre 1697 (Harmonium Stabernack)

04700 9505

04701 ?

Die schöne Müllerin: Trock'ne Blumen (Schubert)

04702 9451

<i>Liederkreis</i> : Mondnacht (Schumann)				
04703	9518	10069	G1057	Continental 14057
04704				
An eine Aeolsharfe (Brahms)				
04705	9595			
Verbogenheit (Wolf)				
04706	9595			
<i>Die schöne Müllerin</i> : Wohin? (Schubert)				
04707	9518	10072	G1057	Continental 14057
				CD: Symposium 1205

19 October 1911 (from dated test of 04985)

Es muss ein Wunderbares sein /Wo weilt er (Liszt)

04984 9538

Mein Kind, wär ich König (Liszt)

04985 9538

Paulus: Gott sei mir gnädig (Mendelssohn)

04986 9591 5171

Hans Heiling: An jenem Tag (Marschner)

04987 9591 5171

Ich trage meine Minne (Strauss)

04988 9503 ?R-194*

Ständchen (Strauss)

04989 9503 (test coupled 04985)

Wie bist du meine Königin? (Brahms)

04990 9566

Freundliche Vision (Strauss)

R-194

Vienna: acc. Hanna Engel on Blüthner piano

Die schöne Müllerin: Am Feierabend (Schubert)

06388 9837

Berlin?: acc. Hanna Engel, 1912? (not in 1912/13 catalogue), possibly Cologne, late 1913

O wüsst'ich doch den Weg zurück (Brahms)

07394 9937 5175

Immer leiser wird mein Schlummer (Brahms)

07395 9937 5175

Im Abendrot (Schubert)

07396 9920

07397 ?

Frühlingstraum (Schubert)

07398 9955

Schwanengesang: Ihr Bild (Schubert)

07399 9920

Frühlingsglaube (Schubert)

07400 9955

*The information on Stradivarius R-194 came from a dealer's catalogue and it is merely an assumption that it is identical with 04988.

GRAMMOPHON (information from Alan Kelly)

Cologne, 20 December 1910, acc. Richard Pahlen,

Zueignung (Strauss)

11882L Unpub.?

Heimliche Aufforderung (Strauss)

11883L 4-42445 942582 13218

Weylas Gesang (Wolf)

11884L 4-42433 942583 13218

Der Lenz (Hildach)

11885L 4-42423 942580 13217

21 January 1911

Traum durch die Dämmerung (Strauss)

12059L 4-42444 942581 13217

repeat

12059L/2L unissued

22 May 1914

Die Mainacht (Brahms)

16800L unissued

An ein Veilchen (Brahms)

16801L 942615 13240

Minnelied (Brahms)

16802L 942611 13238

Waldseligkeit (Strauss)

16803L 942612 13238

Traum durch die Dämmerung (Strauss)

16804L unissued

Freundliche Vision (Strauss)

16805L 942616 13240

Verborgenheit (Wolf)

16818L 942621

Die schöne Müllerin: Wohin? (Schubert)

16819L 942622

Nacht und Träume (Schubert)

16820L 942623

Liederkreis: Mondnacht (Schumann)

16821L 942624

PARLOPHON (information on unpublished Schubert titles and date from Karsten Lehl)

29 January 1921, acc. Clemens Schmalstich

Winterweihe (Strauss)

2-2782 P-1168

Freundliche Vision (Strauss)

2-2783 Unissued

Als mir dein Lied erklang (Strauss)

2-2784 P-1168

Traum durch die Dämmerung (Strauss)

2-2785 Unissued

Ständchen (Strauss)

2-2786 P-1167

Cäcilie (Strauss)

2-2787 P-1167

7 December 1921, acc. Frieder Weissmann

Ein Traum (Grieg)

2-5617 P-1349

Freundliche Vision (Strauss)

2-5618 P-1529

Ich trage meine Minne (Strauss)

2-5619 P-1349

Wanderers Nachtlied (Schubert)

2-5620-2 unissued

Der Jüngling und der Tod (Schubert)

2-5621 unissued

Seitdem dein Aug' (Strauss)

2-5622 P-1529

POLYDOR

1927, acc. Johann Heidenreich

Die schöne Müllerin: Der Neugierige (Schubert)

521bg B62141 19689

Ein Schwan (Grieg)

522bg B62144 16690

Schlummerlied (Schubert)

523bg B62143 19689

Nachtwanderer (Brahms)

524bg B62147 19691

Süßes Begräbnis (Loewe)

525bg B62146 19691

Ich trage meine Minne (Strauss)

526bg B62145 19690

PARLOPHON (information on unpublished titles and date from Karsten Lehl)

19 December 1927 acc. Michael Raucheisen

Schwanengesang: Am Meer (Schubert)

2-20516 P9199

Die schöne Müllerin: Der Neugierige (Schubert)

2-20517 P9245 E10758

Winterreise: Der Lindenbaum (Schubert)

2-20518 P9199

Litanei (Schubert)

2-20519 P9220

Du bist die Ruh' (**Schubert**)

2-20520 unissued

Sei mir gegrüßt (Schubert)

2-20521 P9220

Schwanengesang: Der Doppelgänger (Schubert)

2-20522 P9221 E10758

Schlummerlied (Schubert)

2-20523 P9221

BEKA (= 10 inch Parlophon)

19 December 1927 acc. Michael Raucheisen

Nacht und Träume (Schubert)

34500 unissued

Schwanengesang: Ihr Bild (Schubert)

34501 6362

Wanderers Nachtlied II (Schubert)

34502 6361 B3631

An die Musik (Schubert)

34503 6361 B3631

FRANZ STEINER: His Recorded Legacy

The records can be grouped into two periods: from 1910 to 1914, represented by the companies Anker and Grammophon, and 1921 to 1927, with the companies Parlophon/Beka and Polydor. The Anker discs, which come on both the black and gold and the colourful picture label and can also be found on a large number of other labels: Continental, Goldklang, Kalliope, Majesta, Musikant, Stradivarius etc., comprise by far the largest group, being with 30 traced sides almost half his total output. Looking at the gaps in the matrices and the sole item in the 06388 series, one notes that there may well be a few which have not yet turned up, though of course most were probably not published. The Anker recordings also include the half dozen selections which are not of Lieder, though the three oratorio items could be expected from a purely concert singer rather than an opera singer. The Anker records are by far the most common, and if some take some searching, a representative selection can be obtained fairly easily. The next easiest group are the electric Parlophones, presumably because they were issued for the Schubert centenary.

The three opera titles are very much standard selections for the period, though one wonders why he chose them, since, by 1910, any hope of a stage career must have vanished. Perhaps the record company requested them to bring him before a less specialized public. Certainly they sold well to judge from the frequency with which the *Pagliacci* and *Tannhäuser* titles turn up. They show a strong, well-produced baritone with an almost Italian openness at the top. While he usually takes the higher alternatives and sings the high G at the close of the Prologue easily, with only a slight tightness caused by the closed vowel of the German translation, he is equally at home at the bottom of the range required, i.e. down to B flat and can sustain a solid C when needed. The three opera titles, which have the usual small cuts in the Prologue as also 12 bars of the reprise of 'An jenem Tag', show a decent range of tonal colour and a sensitivity to the words and general sense but lack the urgency that a stage singer would normally bring.

On the other hand, the oratorio pieces have the necessary drama - presumably he had sung them often enough in concert by this time. The two Mendelssohn arias are very similar and are perhaps marred for modern ears by a touch of the sentimentality inherent in the performance of these works at the time. The *Elijah* selection has a cut of 27 bars in the *Allegro molto* section, necessary to fit it on to one 12-inch side, and a few minor changes in the line or arrangement of the words, which may have been common at the time. Simon's first aria from Haydn's *The Seasons* is a good forthright performance, a little stodgy in tempo but with clear, rhythmically neat and unaspired coloratura. He is, of course, no bass but he has no problem with finding enough resonance for the low notes.

The many Lied selections, with very few exceptions, hardly depart from the best-loved songs of the time and, while this would be understandable in the Anker recordings when he was still building up his reputation, one would have expected him to be more adventurous later on. The reverse is in fact true, with the only rarities being among the Ankers. When one sees the songs recorded by Sigrid Onegin in her late acoustic Polydor output or by a Lied specialist like Heinrich Rehkemper, to say nothing of the width of Steiner's own concert repertoire, one does feel that he could have recorded a wider range. This is particularly true of the 1927 Parlophones, which must have been a special series

for the centenary of Schubert's death in 1928 and so could well have departed from the beaten track.

The Ankers show a well-schooled smooth voice with easy, open top notes (up to high G) and sufficient resonance at the bottom of the range. The enunciation is excellent and he is able to colour the voice well for expression. In common with most lieder singers of the time, he uses more *portamento* than is in fashion today and often his *ritardandi*, agogics (minute tempo variations like slight hesitations or minute differences in length of one note and the next to add expression and 'feeling') are more sentimental than we would accept nowadays. However, he is always musically and the transitions from one section to another or between tempi are usually well managed. He can build the overall shape of a phrase or a whole song well. It should be remembered that the style of his period expected more 'feeling' than we do. He would have learned his Brahms style from teachers in Vienna who were intimates of the composer and of course he worked on all the Strauss songs with the composer himself. Moreover, when one listens to the early recordings by Elena Gerhardt, another acknowledged authority even then, it could well be argued that our ideas on the performance of these songs are stylistically wrong! From what little can be gleaned about Schubert's expectations from a singer, his *ritardandi* are definitely out of place, but when Schubert says he wants such changes only where expressly noted in the score, we do not know just how much was taken for granted in his day. Certainly some liberty with the actual notes was fully accepted, as various manuscript notes by his singer Johann Michael Vogl testify. The current received wisdom is not much more likely to be correct than that of 90 years ago!

Much the same can be said of the two Grammophon series except that he is more technically assured at the top of his voice. The recordings are less forward but not so much that one cannot derive just as much pleasure from them. One also gets the impression that Richard Pahlen, one of the main accompanists of his day in Vienna, exercised more discipline over Steiner than did Bruno Weyersberg in the early Ankers. By the time of the acoustic Parlophon discs one can hear that the voice is definitely older, even if he was still only 48, which is no great age for a purely concert singer. The gain is of course in his art, and as the recordings are very forward, these are a very satisfactory series. The two electric series from 1927 show further deterioration in the voice.

Let us first consider the songs where only one or two selections from a composer have been recorded before turning to the three with a large output spread over his whole career: Brahms, Schubert and Strauss. Taking the Ankers first, we have three Liszt songs, one of which is the ubiquitous *Es muss ein Wunderbares sein*, given the sentimental performance typical of the period. The first half of the other side brings the strange song *Wo weilt er?*, which starts with a series of short questions and answers and then has two longer passages for the two characters. I have not found a score of it and despite Steiner's typically clear enunciation, I have not been able to fathom all the words. It is the only one of the three to be listed in WERM, as being the only recording of the piece. I suspect the same is true of *Mein Kind, wär' ich König* but WERM gives no recording at all. This starts in more heroic vein but ends tenderly as the singer makes it clear that all that is worth nothing to his feelings for his beloved. A most interesting disc. The real stranger is of course the *Weihnachtslied von 1697*, a Christmas lullaby decently but drearily sung to the harmonium. Both Schumann's *Mondnacht* and

Wolf's *Verborgenheit* were recorded for Grammophon as well as Anker a few years later, but I have been unable to track down copies. The Anker version of the former is a good hushed performance with a tendency to stretch the lines too much, the turns taken slowly and the climax well judged if not very dramatic. The Wolf is in the typical slow, sentimental style of the period with sufficient urgency in the central section and a fine *rallentando* into the reprise.

The Grammophon series brings two new titles. Wolf's *Weylas Gesang* receives a good straightforward performance with his typical virtues and little sentimentality - but there is not much more that one can do with this song. The Hildach *Der Lenz* is also much more straightforward than the well-known versions by Slezak, almost enough to reconcile one with the song. The acoustic Parlophon of Grieg's *Ein Traum* is another very satisfying performance. I could not hear the *Ein Schwan* or the Loewe *Süßes Begräbnis* on Polydor for this survey, though memory suggests that the latter is a rather *larmoyant* affair.

All the Brahms recordings can be well recommended, except perhaps the *Nachtwandler*, which is a rather dreary three-verse piece and not one of the composer's best efforts. All the songs are slow in tempo and Steiner tends almost to overdo the slowness but retains control of the line and tension. There is plenty of variety in his tonal colour and some lovely *mezza voce* high notes. The *Minnelied* also displays an excellent, strong top G without leaving the scale of the song.

Much the same picture is of course to be heard in the Schubert selections, which form the largest group from any one composer. In general, one can say that the later repeats are more mature and so more satisfying, though in the case of *An die Musik* he over-interprets. The least attractive is the *Schlummerlied*, with both versions at his sentimental worst, though the Polydor does have some attractive dreamy tone at the close. All three versions of *Der Neugierige* are also somewhat maudlin and not really satisfactory. The Anker is really too slow, the Polydor better but over-interpreted and the Parlophon, while better still in tempo, shows a tendency to linger on the wrong notes. The Anker version of *Ihr Bild* is very slow and many notes held too long; the Parlophon version is generally better and more descriptive. *Sei mir gegrünst* is another maudlin effort - always a danger with this popular song. *Frühlingstraum* is much more successful, with the dramatic contrasts well controlled. *Der Doppelgänger* is also well served, even if his note values are not as accurate as modern taste would wish and he skimps the *accelerando*. *Am Meer* also suits his declamatory powers. My only stricture is that the accompanist fails the tremolos at the end. *Wohin?* is another successful performance, with a good tempo and neat *coloratura*. *Im Abendrot* is on the slow side but otherwise a well-shaped, meditative presentation. I could not find copies of either version of *Nacht und Träume*.

And so we come to Richard Strauss. As Steiner worked so much with the composer, one could expect some authoritative interpretations, and as a whole these are probably the best value. The acoustic Parlophons are, as recordings, the best of his whole output but the first four titles are marred by the accompanist, Clemens Schmalstich, who makes heavy weather of many accompaniments and often seems at odds with the singer. This is particularly unfortunate in *Als mir dein Lied*, where both have trouble with the key shifts and Steiner, surprisingly, with the melismas (decorations to the line, like mordants). In *Winterweihe*

Schmalstich also makes it hard for the singer, who is unable to conjure up any magic against the plonking piano, but the song is pretty pedestrian anyway. Steiner comes off better against him in *Cäcilie* and shows off his top well. *Ständchen* is also successful, better paced and not so aggressive as the Anker version, but lacks the sly smile of the earlier recording, which alone makes the earlier a recommended recording. Frieder Weissmann is the better pianist and serves the singer and his songs well. I have not heard the Anker of *Freundliche Vision*, but while the Grammophon disc has plenty of fine tone and diction, the Parlophon is better, since he caresses the line more and makes his points more clearly. I have not heard the Polydor recording of *Ich trage meine Minne* but again the Parlophon is the one to go for. Of the two versions of *Heimliche Aufforderung* the Anker is by far the better and indeed one of his best discs. The remaining Strauss songs can all be recommended.

If this survey seems to suggest a lesser singer than his reputation, it should be remembered that not only have our expectations with regards accuracy and our taste changed radically since the middle of the 20th century but also that in performance one just does not notice the little inaccuracies - unless one has a very fresh memory of the score or has sung the songs frequently oneself, something that many more in the audiences of his day would indeed have done, and even then one hopes that the charm and magic of the singing will carry one over many of the things that irk one when listening coolly to a record. Whether one prefers the almost clinical approach of many of the current crop of Lieder singers is a matter of taste but certainly Steiner, for all his faults, leaves one in no doubt that here is a personality at work with his own view of each piece.

APPEAL

MURRAY DAVEY

The most polished of **British** basses, French trained Murray Davey, was born Archibald MacDonald Davey in Guernsey in the English Channel Islands, a son of Colonel Francis Davey, an army surgeon. A gifted pianist, he studied singing with Ernest Masson at the Conservatoire in Paris and subsequently with Jean de Reszke. His debut took place at the Opéra in 1905 in Weber's *Der Freischütz*. He was heard in Monte Carlo two years later, with Kurz and Ruffo, and in 1909 opened the Covent Garden season as Abimelich in *Samson et Dalila*. Three more seasons at the London house followed, the last in 1925.

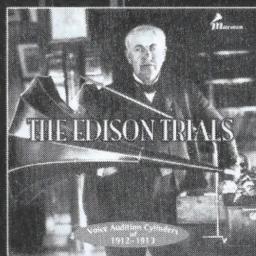
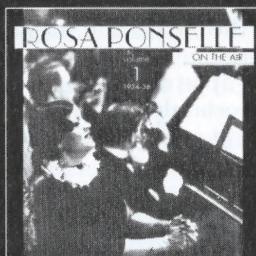
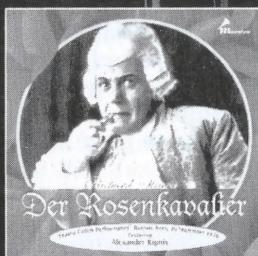
Davey took an American wife and, in the season of 1911-1912, gave a solitary Met performance as Leporello in *Don Giovanni*. Sometimes called "the English Plançon", he recorded for HMV and for Vocalion. Other than this, and the fact that early in his career he concertized with Gervase Elwes, very little is known about him.

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